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Prewriting, Drafting, and Revision in Large Scale Writing Assessment. (Volumes I and II).

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Halbrook, Arthur Marshall, Ph.D.

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PREWRITING, DRAFTING, AND REVISION IN LARGE SCALE WRITING ASSESSMENT

VOLUME I

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
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in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of Curriculum and Instruction

by
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B.A., Northeast Louisiana University, 1970
M.A., Louisiana State University, 1973
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ABSTRACT

The purpose of this study was to examine prewriting, drafting, and revision in a large scale writing assessent. In April 1989, Louisiana administered a graduation exit examination. Written composition comprised one of the three testing components. From the 40,000 tenth grade students who participated in the written composition test, a stratified sampling of 1,467 was selected for this study.

Using a research design incorporating both quantitative and qualitative assessment procedures, the study examined prewriting, drafting, and revision practices at two levels. In Level I, the first and final drafts of the 1,467 students were analyzed using a scoring model derived from Wisconsin studies conducted in 1981 and 1984. This model permitted a quantitative analysis of the first draft characteristics as well as an analysis of revision practices.

In Level II, which was subdivided into two parts, 20 students were randomly selected from the stratified sample. Part A, the quantitative portion of Level II, examined the first and final drafts of these 20 students using a modified version of Lillian Bridwell's revision model. In addition to providing an in-depth analysis of these 20 students' revision practices, this portion of the

study also studied essay length, revision frequencies, and scoring variance between the first and final drafts. Part B, the qualitative portion of Level II, focused on structured interviews which allowed each of the 20 students to respond to seven questions about prewriting, drafting, and revision.

Results indicate that, though revision did have a positive effect on the quality of the compositions, the average point gain per essay was surprisingly small. Moreover, in many instances the composition scores for the final drafts remained unchanged after the students had revised. The study also found that the majority of revisions were generally cosmetic; prewriting activities such as outlines, notes, or clusters were seldom used; less successful writers made fewer substantive changes to their compositions than did the successful writers; and a knowledge of terminology relative to editing and revision was not a good predictor of student performance.

CHAPTER 1

INTRODUCTION TO THE STUDY

OVERVIEW

Educators are rethinking how writing achievement should be measured. Since the early 1970s much attention has focused on the assessment of writing through writing samples as opposed to standardized multiple choice tests of writing "skills." This transition proceeds from "the growing belief that writing involves more than the mastery of syntax, usage, and word choice captured by most indirect assessments of writing ability" (Applebee, Langer, & Mullis, 1989, p. 5). Moreover, the assessment of writing through direct means more closely approximates actual classroom practices in that students are evaluated on their ability to write actual compositions in response to given prompts.

Though the use of such assessments varies from state to state, the basic questions remain essentially the same. First, how well are students writing? And secondly, what can be done to improve their writing? With such states as California, Texas, New Jersey, Georgia, and Maryland in the vanguard of the movement, the transition to the direct assessment of writing has attracted a significant number of converts. According to recent surveys, over 30 states have already incorporated writing into their assessment

programs and many more were strongly considering the possibility (Roeber, 1989).

In 1986, the Louisiana Legislature enacted a statute (R. S. 17:24,4) which repealed the state's minimum standards testing program and replaced it with "grade appropriate" criterion-referenced testing. The Louisiana Educational Assessment Program (LEAP), which forms the central infrastructure of this legislation, mandates that students be tested in grades three, five, seven, and at the secondary school level. More importantly, the tests are to be used in both promotion and graduation decisions, hence qualifying them as "high stakes" assessments.

Though the term "high stakes" may be interpreted on several levels, the use of such a term from a testing perspective is solely for classification purposes. Applied to programs nationwide, "high stakes" denotes those assessments that use cut-off scores for determining if students pass or fail a particular grade or subject. Often, "high stakes" examinations are referred to as "gate-keeper" or "exit" examinations, especially when attaining the performance standard will permit a student to graduate.

In the case of the Louisiana assessment, there is some reason to believe not all students felt much was really at stake during the year of this study.

Conversely, the researcher felt that teachers believed that, indeed, much rested on the results of the assessment.

A particularly important aspect of the Louisiana assessment program at the secondary level is the Graduation Exit Examination, a series of tests which students must pass in order to receive a diploma. Established by the State Board of Elementary and Secondary Education as a graduation requirement in the 1990-91 school year, the Exit Examination consists of five tests: written composition, English language arts, mathematics, science, and social studies. In the spring of 1989, 10th-grade students took the first tests in written composition, English language arts, and mathematics. As 11th graders in 1990, they took the social studies and science tests.

Though the creation of the assessment program has certainly caused considerable interest and, at times, various concerns among the educational community, no portion of the program has attracted more interest than the newly required, "high stakes" written composition. It has yielded a body of data worthy of researchers' analyses.

Research Questions

Despite the extensive research which has been conducted on prewriting, drafting, and revision and their roles in the writing process, relatively little research has been done on prewriting, drafting, and revision in large scale writing assessments. Especially lacking is research in those assessments where time constraints are operative and where the final draft determines in part a student's eligibility for graduation. What research is available is fully explored in Chapter 2.

This study investigates the impact of allowing prewriting and multiple drafting in Louisiana's 1989 writing assessment and focuses on the prewriting, drafting, and revision practices exhibited by students during the assessment. Prewriting as used in this study refers to any visible signs of written activity such as semantic mapping, word walls, note-making, listing, or outlining which do not include text. Text is used in this study to mean a grouping of words, phrases, clauses, or sentences which are organized in such a manner as to be viewed as a composition, in whole or in part.

Drafting refers to the production of text, and revision refers to the external and internal changes made to that text. Here, external changes are defined as those changes involving modifications in format, spelling, punctuation, capitalization, or legibility. Conversely,

internal changes involve the addition, deletion, or restructuring of text.

From this focus emerges the overriding question to be answered: What are the implications of revision strategies students employ in a statewide assessment program for subsequent assessment procedures and for the teaching of writing? To answer this question, the following questions were explored:

1. What are the different evidences of prewriting and drafting?
2. In what types of revision activities do students engage following their first drafts?
3. How can prewriting and first draft strategies employed by students who score in various score ranges be described?
4. To what extent can prewriting and drafting strategies be used to predict success on scored submissions?

A related question which the study also investigated involved student perception of the testing process. Student perceptions, as determined through interviews, were examined although such considerations did not evolve directly from the research questions.

Historical Background

Direct writing assessment is not new to Louisiana. As early as 1976, the seeds for large scale assessment were planted when a group of Louisiana educators met in Baton Rouge to discuss the language arts curriculum. This Writing Advisory Council, convened by the Louisiana Department of Education, decided that if students should be assessed on how well they met curriculum standards, then an integral part of that assessment should involve a writing sample. In a memo to the Department of Education, co-authored by Cresup Watson and Elizabeth Penfield of the University of New Orleans, the council argued strongly for this writing, noting that such a component was "essential" (C. Watson, personal communication, October 7, 1989).

In response to the actions taken by the advisory council, efforts at evaluating the progress made by Louisiana students in writing began in 1978 with the development of the Louisiana Minimum Standards for Writing, Grades 1-12. In the initial phase of this minimum skills program which later became a part of the State Pupil Assessment Program, the focus centered on piloting writing topics which later could be used in a more comprehensive statewide assessment. Using a representative sample of parishes, the Louisiana Department of Education tested approximately 2,520 students at grades 4, 8, and 11 on their ability to

"respond in writing to specific questions" (Louisiana Dept. of Education, 1978, p. 3).

In the years to follow, the Department of Education would implement other writing assessments under its minimum standards program, but the scale of the assessment would remain relatively small. With the later demise of the minimum standards program in the early 1980s and the emergence of the Louisiana Educational Assessment Program in 1987, the assessment of writing continued but on a much larger, more comprehensive scale.

In addition, with the inception of LEAP, the testing program's focus also shifted. Students in grades four, six, and nine were now administered norm-referenced examinations with criterion-referenced tests being administered to the 3rd, 5th, 7th, 10th, and 11th grade populations. Though the criterion-referenced testing originally called for a written composition at all four of the specified grade levels, the Board of Elementary and Secondary Education decided that in the initial stage of the testing program, the written composition examination would only be administered to 10th graders.

Thus, in comparison to previous programs, the statewide assessment of such large student populations as the 40,000 tenth graders tested in the spring of 1989 is unprecedented. Moreover, with the inclusion of the written composition at the fifth and seventh grades in the

spring of 1990, the writing component takes on even more significance as the state attempts to measure the writing abilities of its students. Whereas, in previous years of testing, the pilot studies had been the primary source of obtaining data on student writing, Louisiana is now attempting to examine large populations and more accurately determine the strengths and weaknesses of student writing.

Nature of the Examination

In the written composition segment of the examination, students are asked to formulate a written response to a given prompt within a specified time period. Using the English Language Arts Curriculum Guide, Grades 7-12 as a basis for both test and prompt development, the Louisiana Department of Education with help from local administrators, classroom teachers, and university representatives derived a series of prompts that could be used in both the 7th and the 10th grade compositions. Since the curriculum guide focused on the development of writing skills in the four traditional modes of discourse (narrative, descriptive, expositive, and persuasive), the testing committee decided that tenth graders should be tested in either the expository or persuasive mode and that the examination should incorporate as many writing subprocesses as possible.

Moreover, during the time these students were being prepared for the writing assessment, the dominant methodological paradigm was writing as a process. More recently, the paradigmatic shift towards writing in interpretive communities has challenged and perhaps extended the earlier "writing process" pedagogy. Nonetheless, given the writer's sense of the dominant methodological paradigm immediately preceding the assessment, attention to "writing as process" or "process writing" seemed warranted. Consequently, the nature and design of the assessment itself was much more in keeping with and reflective of a "process" paradigm than with more recent paradigmatic shifts.

Hence, decisions about the assessment were based on several shared beliefs. The committee felt that expository and persuasive writing required a more complex variety of writing skills than the other two modes. For instance, in the scope and sequence portion of the Curriculum Guide, teachers are instructed to introduce both expository and narrative writing in Grade 1 but the grade in which students are held accountable for producing essays in these two modes differs. Though students are expected to write three-paragraph narratives as early as the seventh grade, they are not expected to have mastered cause-and-effect essays until the 10th. Like the scope

and sequence specified for expository writing, persuasive writing follows much the same pattern.

Second, the decision to involve as many writing processes as possible also evolved from several considerations. Here, in defining "writing processes," the committee's perception in many ways paralleled Arthur Applebee's description. In his discussion of process oriented approaches, Applebee notes that "writing involves a number of recursively operating subprocesses--planning, monitoring, drafting, revising, editing" (1986, p. 96). And, although these subprocesses might bear other labels such as incubating, writing, and rewording, the committee felt that the variances in terminology would not hinder the message they sought to impart: the final product was important, but the activities producing the completed composition were also significant.

Third, the committee felt that the scoring model used in the assessment of the compositions should provide an accurate basis from which specific strengths and weaknesses in individual student writing could be readily discerned. If the assessment sought to determine how well students were writing and efforts were being made to support the use of process, then the evaluation of the essays should likewise demonstrate a commitment to assisting the student writer. Such evaluation needed to extend beyond merely assigning a single raw score for a

particular composition. An assessment model which permitted a multifaceted analysis of the writing was therefore essential.

Consequently, several steps were taken toward meeting these goals. First, the committee chose a series of prompts, or topics, that they felt best adhered to the criteria established by authorities in the field of large scale assessment (Farrell, 1969; Irmscher, 1979; Miles, 1979). Primary concerns focused on audience, purpose, and voice with additional emphasis being placed on wording, bias control, and prompt format. Then, following extensive piloting and the subsequent evaluation of pertinent statistical data, the following expository prompt was chosen for the spring 1989 test administration at the 10th-grade level:

> Your local newspaper has asked students to submit articles about types of problems faced by today's teenagers. The newspaper will publish some of these articles in a special edition concerning community relations. Write an article about a problem or problems that teenagers have. In your article you may wish to consider difficult situations that you and your friends have encountered in recent years. You might want to include some decisions that you have had to make and

> why certain choices were troublesome for you. You should organize your article mentally or on scratch paper before you begin writing your first draft. Be sure to proofread the final version of your article to make certain that you have no errors.
>
> (Louisiana Dept. of Education, 1989b, p. 5)

Once the prompt was determined, attention then focused on the construction of the actual examination booklet and how the writing process might be successfully incorporated into the test administration. Since the writing assessment was part of an overall criterion-referenced testing program, the allocation of time became the first consideration. How much time would students need to successfully complete the writing? In a criterion-referenced examination, students are given ample time to complete the examination. However, given that the students were to be administered a battery of three tests--Written Composition, Language Arts, and Mathematics--certain logistical considerations needed addressing. A testing situation within a school can place an enormous burden on faculty and students alike. Scheduling is disrupted, and for those days in which the testing occurs, life in the school can prove hectic. Consequently, in view of this problem, several questions arose. What time constraints should be included? And, if the emphasis were to be placed on the writing process,

should students be given an opportunity to brainstorm and generate ideas, and to write both a first and final draft?

Working with the test contractor and conferring with experts from other states involved in large scale assessments, the committee, headed by Rebecca Christian, decided that the space allowed for the writing should also include a page or pages allocated for multiple drafting. As a result of this decision, two pages were included in the test booklet for the first draft and two pages in the answer folder for the final draft. Students were also permitted to use "scratch paper to organize thoughts or develop an outline" (Louisiana Dept. of Education, 1989d, p. 24). Cognizant of the demands of students' drafting both a first and final copy, the committee further concluded that students should be allowed "approximately 60 minutes . . . to respond to the topic" (p. 24). Here, "approximately" was intended to be used "solely for the test administrator's convenience in estimating the approximate amount of time needed . . ." (p. 7).

Christian later revealed that several of the strongest arguments for including the drafting pages did not come solely from the literature nor from the committee itself. Rather, the decision evolved from two other factors, the first being that several other states had made use of drafting pages and that such pages seemed like a positive addition to the test. Secondly, a precedent

had already been set in previous Louisiana writing assessments in which time and often designated space were allotted for drafting. However, though Christian was uncertain as to the exact use the students would make of the two pages, she was convinced that such an addition would certainly be strongly supported by English teachers (R. Christian, personal communication, September 17, 1989).

In the spring of 1989, after three years of planning, the Louisiana Department of Education administered the Graduation Exit Examination to an anxious 10th-grade population (see Appendix B, 1989 Graduation Exit Examination). For members of the testing committee there were many concerns. These included an uncertainty over the adequacy of student preparation and whether the prompt had been worded to produce continuity in the responses. In addition, could the security of the prompt be maintained since different school districts administered the examination at different times during the April testing period?

Another concern, from a research perspective, focused on the actual drafting strategies students used. The initial concern centered on whether the students would take advantage of the drafting space and produce rough drafts replete with erasures, crossed-out words, and lines transversing the pages. Equally significant, researchers

also wondered if the first drafts would show signs of deep structure revision, or would the changes be limited to revisions in surface structure. Or, would the first draft and the final draft be identical and the process of revision be reduced to simple recopying? Furthermore, researchers also pondered what the students were thinking as they grappled with the writing prompt and how they organized their thoughts given the time constraints established by the assessment. In other words, what strategies did the students employ in constructing the first draft? Did they brainstorm, outline, or cluster? And, in terms of pedagogy, researchers were curious as to whether there would be evidences teachers had taught prewriting, drafting, and revision as part of writing. Had students been given opportunities to write in the classroom? What were their perceptions on drafting? A number of questions remained unanswered. Only after the compositions had been written could researchers obtain a better perception on the value of drafting in such large scale assessments.

SIGNIFICANCE OF THE STUDY

Overview

Beyond merely satisfying the curiosity of the testing staff and perhaps a few other interested researchers, much can be gained by analyzing the evidences of prewriting,

drafting, and revision strategies employed by students in large scale assessments. Such research can prove beneficial in a number of ways and can not only have a considerable effect on testing programs, but can also play an important role in instructional considerations.

To understand these implications, one must first examine the roles that prewriting, drafting, and revision play in the writing process. As noted earlier, the writing process "involves a number of recursively operating subprocesses" (Applebee, 1986, p. 96), of which prewriting, drafting, and revision form instrumental linkages. Through prewriting, the student "focuses on the subject, spots an audience, and chooses a form which may carry the subject to the audience" (Murray, 1972, p. 12). Drafting then, becomes the production of an initial text. Thoughts are given form and the written composition emerges. Before the final product is completed, a student using writing processes as described revises his or her draft, a process of "rethinking, rewriting, redesigning" (p. 12) with the ultimate goal being to improve the final product.

To what degree, then, is the improvement contingent on the student's ability to incorporate process writing into the production of the final essay? Given the importance of prewriting, drafting, and revision, are their roles equally important in large scale writing

assessment? An examination of their roles can certainly provide valuable insight.

Interest to the Research Community

For the research community, the study is valuable in many respects. Though the writing strategies of high school students have formed the nucleus of many studies, no present study of prewriting, drafting, and revision focuses on timed writing drawn from a large scale, "high-stakes" testing program in which students were given opportunities for prewriting and drafting and then were selectively interviewed after their writing. Moreover, no extensive qualitative study has yet been conducted on the writing strategies employed by Louisiana high school students.

The research may also yield other benefits. In classrooms daily, students are asked to write compositions, some to be written in the classroom itself, others to be written at home. In either case, however, the teacher oversees the writing experience, and frequently provides suggestions intended to improve the quality of the writing. Seldom are students asked to write a composition without some form of feedback, either from the teacher or from fellow students. Moreover, the writing is rarely timed, and in most instances, students

are given whatever time is necessary to complete their work.

In large scale assessment such as the one conducted in Louisiana, however, though students were asked to write a composition on a given prompt much like they would do as a classroom assignment, the demands of the assignment varied considerably. As set forth in the 1989 administration requirements of the Louisiana assessment, time restrictions were imposed, in many instances the English teacher was not allowed to be present during the writing, no peer editing was permitted, and the test administrator could not offer advice. And, as was often the case, several English classes were brought together for testing in a cafeteria, a library, and in some instances, a gymnasium. Though the grouping procedure is quite common when large numbers of students are to be tested, the resulting setting for writing was, as might be expected, not idyllic.

Conversely, in the majority of research conducted on prewriting, drafting, and revision, the writing environment is far more conducive. Accordingly, from this research study, researchers can examine what parallels exist between composing in a familiar, oftentimes supportive classroom environment and composing under the pressure of a "high stakes" writing examination. They also will be interested in learning whether the theories

concerning prewriting, drafting, and revision which resulted from smaller classroom studies can apply to other settings.

A further benefit to be gained from the research focuses on the impact of the "high stakes" or "gate-keeper" testing on the students' composing strategies. In most studies conducted on prewriting, drafting, and revision, students participated by choice. Grades were generally not a factor nor was promotion a consideration. If pressure existed on those students, such pressure did not result from a state mandated performance standard that had to be achieved for graduation. Consequently, given that the students' ability to produce well written compositions will determine to a great extent whether or not they graduate, their decision not to participate in the writing or to submit a poorly written composition could have enormous consequences. As a result, researchers will find interesting the effect, if any, of a "high stakes" testing situation on the prewriting, drafting, and revision strategies students employed.

Another variable absent from most studies examining large scale writing is the use of interviews. Both the National Assessment of Educational Progress (NAEP) study and the Wisconsin study of revision, two of the most complex and comprehensive studies examined, did not

incorporate interviews into their respective evaluations. The addition of these interviews adds an important dimension which the research community should find valuable. Students are able to verbalize on a composition assignment written not in the oftentimes nurturing confines of an English classroom but rather in a relatively depersonalized testing environment.

In addition to the interviews, a unique aspect of the study which relatively few studies incorporate is the use of a large writing sample. In contrast to those studies which examine a single student, a group of students, or even perhaps an entire class, the present study focuses on the writing of 1,467 students. Moreover, the students represented in the study are the entire 10th-grade populations of four parishes with diverse educational and socioeconomic backgrounds. Rather than focusing primarily on a specific population such as writers within a large inner city school or writers in a small rural setting as many studies do, the present study examines a broad spectrum of student writing taken from a representative cross section of 10th-grade students in Louisiana. The findings of the study thus have considerable interest for the research community in that the findings possess generalizability not readily achieved in those studies involving smaller, less diverse samples.

Interest to Practitioners

For the practitioners, the classroom teachers, interest in the research can focus on several areas. First, in those classrooms where extensive efforts had been devoted towards convincing students of the inherent value of drafting and revision, how successful was the teachers' instruction? Did those students who drafted and then revised score higher than those who did not? If one of the goals in teaching writing is to teach students to develop a sense of self-assurance, how effective was the teachers' instruction? When faced with a writing task in which the teacher could not actively contribute, had the students' writing skills been developed to such a degree that they could successfully draft, edit, and revise independently of the teacher's interaction? Answers to these questions will prove useful to teachers.

Teachers and researchers should also be interested in what the students thought as they organized their drafts. Through interviews with the students, this study is able to provide some understanding of how the processes evolved. Again, the major thrust of the research turns once more to classroom practice and how instruction might be improved.

Thus, the research in many ways becomes a vehicle for expanding knowledge as well as a means for discovering the strengths and weaknesses in instruction. When the

Graduation Exit Examination first became a reality, one of its primary goals was to determine "if preparation in the classroom was taking place, and if students really understood the information being presented" (Nevils & Rubin, LEAP Videotape, 1988). Not only did it "become very important to know how well students were performing academically" but also educators needed "to know how well they were doing their jobs of preparing students" (Nevils & Rubin, LEAP Videotape, 1988). What the research can help define is one of the "appropriate targets" to which both teachers and students "can aim their instructional efforts" (Popham, cited in LEAP videotape, 1988). Accordingly, all segments of the educational community can obtain a more comprehensive understanding of those variables which impact on the successful use of prewriting, drafting, and revision in written composition testing.

Interest to Test Constructors and Administrators

For the Louisiana Department of Education and its testing personnel, such an investigation would shed considerable light on whether the allocation of drafting space on writing examinations is profitable in terms of improving student performance. If the study reveals that drafting is generally ignored, then the testing staff is obligated to explore alternatives. First, if convinced

that drafting can have a significant impact on the final drafts, and discovering that little drafting is occurring or that such drafting is poorly done, the testing staff must explore ways of focusing attention on the importance of drafting.

Furthermore, though the April 1989 composition examination has been completed, the need to focus attention is still great. Each year, three Graduation Exit Examinations in written composition will be administered: (a) a February retest for those students who did not achieve an attainment score in previous test administrations, (b) the annual assessment in April, and (c) an August retest for those students who did not achieve an attainment score on any of the previous test administrations. Thus, to address this need, inservice training could be implemented, first at the departmental level among members of both the Bureau of Pupil Accountability and the Bureau of Elementary and Secondary Education.

Of course, for the Bureau of Pupil Accountability, another option exists. If the research shows that students are not using multiple drafting procedures and that in terms of a final score on the writing submission no direct relationship can be shown between those who draft and those who do not, then the issue of retaining the drafting pages arises. Excluding the two pages would

save money for the Department of Education. The absence of the drafting pages would mean 86,000 fewer sheets of paper on the Graduation Exit Examination and considerably less printing, a savings in two categories. Such a decision would, indeed, impact how writing assessment is perceived and would influence whether drafting is required in earlier grades assessment.

For the Department of Education, research on drafting can also have other implications. Two documents published by the Department were distributed throughout the state in hopes they would become the cornerstones for curriculum planning. However, the first, the English Language Arts Curriculum Guide, Grades 7 - 12, devotes relatively little attention to organizing, editing, and proofreading as ways for improving writing (Louisiana Dept. of Education, 1986a, pp. C-25, 212-215). In fact, in terms of teaching writing, only one portion of the Guide, an Appendix segment entitled "Suggestions for Teaching Composition," discusses the writing process.

The second document, the English Language Arts Strategies Guide, which emerged shortly before the Graduation Exit Examination, went further than simply defining the writing process. Viewing the writing process as a four step procedure--prewriting, drafting, and revision, and final writing--the Strategies Guide offered several suggestions for teaching writing. Consequently,

since both the Curriculum Guide and the Strategies Guide were constructed for use in the classroom, how effective have they been in promoting process? Have teachers used them in developing instructional strategies for composition where prewriting, drafting, and revision play meaningful roles?

The research can also have far reaching implications for those states involved in large scale writing assessment. During the 1989 and 1990 National Writing Consortium meetings held to discuss large scale writing assessment, one topic of debate centered on the effectiveness of permitting prewriting and drafting. While some states such as Indiana do not provide time for drafting, the majority of states having direct assessments do allow students to engage in prewriting activities. In fact, in several states the writing assessment is implemented over several days, Oregon's three-day program being one example. Thus, given the large percentage of those states that not only permit but also encourage prewriting and drafting, the research on drafting will aid states by providing an evaluation format for their own programs. For states such as Tennessee that are presently considering adding a direct assessment to their testing programs, the research is equally beneficial. By having some knowledge of the uses made of the drafting pages,

those states can better decide whether to include space and time allotments for prewriting activities.

Though the Louisiana Department of Education as well as other state departments of education would certainly find the research useful, the companies who contract with states to administer their writing programs would likewise profit from the research. For instance, when Louisiana first began its program, testing personnel were initially uncertain as to a number of variables, one being the format of the writing assessment. Consequently, they sought the advice of the companies with which they contracted. Beyond the question of which states permitted prewriting, the key issue was why they had done so. What had their research found and how would that research impact on the decisions made in Louisiana? As is often the case, writing assessments in their infancy stage depend quite heavily on consultants for advice. And, in most cases, those consultants are employed by the company or companies charged with the responsibility of administering the writing assessment. Advice rendered by these consultants would undoubtedly carry more weight when contemporary research forms a basis for decision making. Here again, the research study will help to form a rationale for decisions relating to program development and will lend credence to those decisions.

RESEARCH DESIGN

To assess the drafting and revision strategies, both quantitative and qualitative methodology will prove necessary. As a result, not only is student writing examined and analyzed but also students are interviewed concerning their approaches to prewriting, drafting, and revision. The design incorporates two levels of research. The first level provides a general perspective on the prewriting, drafting, and revision characteristics of the entire sample. The second involves a comprehensive examination of selected essays accompanied by structured interviews with the writers of those essays.

Drawing on a two-part study conducted by the Wisconsin Department of Public Instruction in 1981 and 1984, this research likewise focuses on a large writing sample. In this instance, the multiple drafts of 1,467 students are examined. These students are drawn from the 40,000 tenth grade students who were administered the 1989 Graduation Exit Examination in written composition. The following discussion details problems and decisions regarding analysis of data.

Sample Selection

Since the study involves the examination of essays in certain categories, a purposeful sampling would prove more beneficial than a randomized sampling involving the same

number of essays. Moreover, the difficulty of obtaining a true randomized sampling provides some logistic problems that are not easily surmounted. The first drafts and the final drafts were separated shortly after the examination, with the first, remaining with the test booklet shipped to the scoring contractor, National Computer Systems (NCS) in Iowa City, Iowa. The final drafts, on the other hand, were shipped to Durham, North Carolina for actual scoring. To request individual papers, therefore, would be an expensive, if not impossible undertaking.

Other options for acquiring a large sample were available. Though pulling selected papers would not prove a viable option, selecting an entire parish or parishes would be allowable. Accordingly, four parishes were chosen, each representative of certain variables, such as geographic location, diversity of the student population, performance on the written composition testing, and socioeconomic level:

Parish I (N = 349)

Parish II (N = 121)

Parish III (N = 515)

Parish IV (N = 482)

The selection process is discussed in more detail in Chapter 3.

To obtain as accurate a picture as possible of the prewriting, drafting, and revision strategies students

employed, all samples were examined. This included both the 1,467 first drafts as well as the corresponding 1,467 final drafts. With such a large sampling (1,467 subjects), the generalizability of findings would be strengthened not only in population validity and but also by ecological validity (Borg and Gall, 1983, pp. 638-643).

Evaluation Models

To evaluate the prewriting, drafting, and revision found in the sample, two evaluation models were constructed, one adapted from the Wisconsin study and the other from Bridwell's 1980 revision model.

The first model, derived from the Wisconsin studies of 1981 and 1984, sought to determine the extent as well as the kinds of prewriting, drafting, and revision activities in which the students engaged. The model was applied to all samples and provided a general perspective on student writing strategies.

The decision to use the Wisconsin model resulted from several considerations. First, though Faigley and Witte's (1981) research design would provide an adequate model for analyzing revision, the Wisconsin model possessed traits more conducive to examining large samples. Unlike Faigley and Witte's model, the Wisconsin research model was designed specifically for use in large scale writing assessment. The kinds of revision as well as the extent

of the revision can be easily tabulated. Moreover, those who evaluate the essays need not have extensive training in rhetorical theory.

This model, which constitutes Level I of the research design, permits the researcher to obtain information on the prewriting, drafting, and revision practices from several perspectives. Consisting of three components, the model is used to examine a) the prewriting activities, b) the kinds of revisions, and c) the extent of the revisions. First, in terms of examining the physical characteristics of the first drafts, the goal was to obtain a perspective on the most elemental and basic evidences. Did the students write first drafts or were the final drafts the entire extent of their writing samples? Moreover, if they did write first drafts, what configuration did these rough drafts take? Were they complete essays with noticeable changes brought about through revision? Were there outlines on the drafting pages and was there evidence of such pre-writing activities as notes, fragments, word walls, or word clusters?

After this cursory examination of physical traits, the evaluation then addresses the kinds of revision in which students engaged. The kinds of revision center on seven categories:

1. Format
2. Surface Changes
3. Combining/rewording
4. Content
5. Beginnings
6. Endings
7. Re-organization

(Wisconsin Dept. of Public Instruction, 1981, p. 6)

Though this second component forms the nucleus of the Level I research, a third assessment component is also vital. After the kinds of revision within drafts have been established, attention must then be directed towards the extent of the revisions. In the Wisconsin study, a five point rating scale was used to categorize the extent of the revisions, a score of 1 indicating no evidence of change and a score of 5 indicating radical changes from the first to the final draft. This scale will be applied to the entire sample.

The second evaluation model constitutes Part A of the Level II research design. Derived from the work of Bridwell (1980), the model was applied to the first drafts and the corresponding final drafts of 20 students selected at random from the general sample. The sample size was selected primarily because the size replicated a typical 10th-grade classroom. Moreover, the number was small

enough to be manageable, yet large enough to provide substantial variance and response patterns.

The decision to use Bridwell's model on the concentrated sample resulted from several considerations. First, similarities existed between the sample Bridwell assessed and the sample to be assessed in the present study. In her original study, Bridwell had effectively applied her model to 12th-grade writing. Accordingly, since the present study involves 10th-graders, a similar high school grouping, the use of Bridwell's model seemed appropriate. Second, the scorers Bridwell used to evaluate the compositions had achieved a high reliability coefficient, indicating that the model could be uniformly applied. And finally, though applying the model would be an intricate process, the evaluation would yield a broad spectrum of data which would reveal in detail not only the external but also the internal revisions made in the compositions.

Interviews

Assessing and describing the prewriting, drafting, and revision strategies constitute the two initial phases of the research design. Interviewing students about their written compositions forms the third phase and provides considerable insight into writing strategies that could not be obtained simply by evaluating each writing sample.

This phase, which formed Part B of the Level II research design, drew from a preliminary field test conducted to better define the questions to be asked, the methodology to be used, and how the data obtained can be most effectively applied. The subjects interviewed were the 20 students who wrote the first and final drafts selected for analysis in Part A. A more comprehensive treatment of the sample selection process is found in Chapter 3.

LIMITATIONS OF THE STUDY

When the writing assessment of 10th-graders was first begun in the spring of 1989, the majority of teachers, students, and administrators across Louisiana set about the task of preparing themselves for the upcoming assessment. However, the reality that this assessment could determine whether the student could graduate was not adequately conveyed to some students. This resulted from two major factors. First, as teachers and administrators occasionally argued, was LEAP just another testing program and would the written composition assessment be a permanent feature? Moreover, was LEAP like the earlier ill-fated minimal competencies programs which produced such a serious distrust of state implemented assessment? Consequently, the attention normally devoted to a "high stakes" or "gate-keeper" assessment was frequently absent. Secondly, in those instances where students were given

sufficient information, interviews revealed that in several isolated cases, they often still failed to understand what was expected of them and often did not comprehend what would happen if they did not do well. As a result, students felt that having to write the composition was an inconvenience and simply another senseless test. Their first drafts--if done at all--were constructed in haste with little attention to content or format. Though the number of first drafts in this category was considered small, the study was unable to determine except in the case of those students interviewed, the various intents of the students. Consequently, in the writing samples evaluated, the focus centered primarily on what was written in the first and final drafts, with the rationalization for the revision evolving from what students had written in their respective drafts and from pertinent studies relevant to this revision.

A second limitation is also brought about by the assessment instrument. Since a writing assessment of such magnitude was new to Louisiana, many students had little or no experience with a timed writing examination. Thus, the implications drawn from evaluating the prewriting, drafting and revision strategies must be viewed in the proper context--the first administration of a newly established assessment directed towards students who had

limited experience with such writing tasks. Though an attempt was made to compare their drafting and revision strategies to those made by students in states such as Wisconsin, the primary goal was to first determine the nature of these strategies in the context of the Louisiana writing assessment. Furthermore, since few studies exist that explore drafting and revision in large scale "high stakes" assessment programs, the few comparisons which can be made generally involved either programs already in existence or programs whose writing samples were not used in promotional decisions.

A third limitation deals with the drafting process as a whole. As noted earlier, the assessment guidelines permitted students to draft on scratch paper if they desired. A preliminary examination of the drafts revealed that in many instances little revision occurred between the first and final drafts. Though this might lend credence to the idea that the drafting occurred on scratch paper and was then transferred to the first draft pages, the interviews with students in various schools across the state tended to show that as a general rule, students did most of their writing on the draft pages. However, in those few instances where students made use of scratch paper, the study was unable to determine if the revisions that occurred were limited solely to those evaluated on the drafting pages of the test booklet.

Another limitation resulted from the test administrators' misinterpretation of the time limits of the writing exercise. Though the test booklet specified that students should be given "approximately" 60 minutes to complete the examination, the intent was not to impose a strict time limitation. Rather, considering that the writing assessment was criterion-referenced, students should have been allowed additional time to write if such time were needed. Testing administrators, however, frequently interpreted the "sixty minutes" to be the maximum time allotment. Consequently, while some students were allowed well over an hour to complete the assignment, other students were given only 60 minutes. The exact impact on the research is uncertain, but in realistic terms, the use of time as a variable to judge the quality of the drafting and revision could not be well substantiated.

In terms of securing a sample, two limitations are evident. First, since the remaining first drafts stored by National Computer Systems were destroyed in early October 1989 as per contractual agreement, the field testing did not have use of first drafts. To compensate for this loss, the final drafts as well as the individual student reports were used during the interviews.

Secondly, though the study would have profited from using a statewide randomized sampling, logistic

considerations prohibited such acquisition. Because of the time and expense involved in pulling individual papers from storage and obtaining the required approval from the Department of Education, other alternatives proved more viable and certainly more cost effective. Without the statewide sampling, attention focused on what measures could be taken to ensure that the papers examined would give sufficient insight into the drafting and revision on the assessment. Consequently, since a randomized sampling could not be obtained, one such alternative lay in using the entire writing sample of selected parishes. Not only did this measure provide a large sample but also in terms of acquisition, obtaining the drafts was far more easier.

Time lapse must also be considered, especially when addressing the reliability of the interviews. Students wrote their compositions in April 1989 and considerable time elapsed since the test administration. Consequently, as Hayes and Flower (1983) have noted, two factors are operative. The first factor involves loss of information from interference and the second, the Zeigarnik effect. This effect is "the tendency for people to forget goals and subgoals once they have been accomplished" (p. 215). Though every effort was made to reconstruct what transpired during the composition writing, certain gaps are inevitable since much of the reconstruction is predicated on student memory.

In addition to these design limitations, there were context limitations as well. For example, the state prohibited the use of student writing for research that might be made public. Second, though the researcher sought to conduct value-free interviews, his own encouragement that students be honest, open, and expansive in their comments represented a certain value-laden connotation. And third, the sheer number of essays evaluated in the study prohibited meaningful inferential analyses because of both time and financial resource constraints.

ORGANIZATION OF SUBSEQUENT CHAPTERS

This preceding chapter which provided an introduction to the study as a whole is followed by four subsequent chapters. Chapter 2 focuses on a review of pertinent literature and examines four areas:

1. prewriting
2. drafting and revision
3. large scale writing assessment
4. prewriting, drafting, and revision in large scale writing assessments

In the examination of these four areas, attention centers on both the theoretical aspects as well as the practical applications of the research. Given the enormous volume of literature on prewriting, drafting, and revision, the

review concentrates primarily on a few selective studies and then expands the focus to include literature on process writing in large scale assessments.

In terms of literature on large scale assessments, the majority of research is not found in published texts but rather in research studies conducted by various departments of education and such research organizations as the Northwest Regional Educational Laboratory and the Educational Testing Service. Moreover, though these research studies are generally easily acquired, they seldom devote significant attention to drafting. Consequently, this segment of Chapter 2 examines fewer studies than in the previous segments devoted to drafting and revision.

In Chapter 3, the research design is discussed. Discussion centers on both the field testing and the research study as a whole and outlines the methodology involved in implementing the study. In addition to the discussion of the field test, this chapter also expands at length on the statewide sampling design, placing particular emphasis on how the data are interpreted.

The actual implementation of the research design and the subsequent findings is discussed in Chapter 4. Here, following the interviews and an evaluation of the first and final drafts, the findings of the research are disseminated both qualitatively and quantitatively. From

a qualitative perspective, the interviews with students serves as a primary basis, with their answers to specific questions providing the nucleus. Using these answers, the study not only examines the similarities but also the differences among their responses. The quantitative element of the study involves the analysis of the data derived from evaluating the kinds, the extent, and the quality of the revisions. Many of the findings are reported in terms of percentage such as the percentage of students who did not revise surface features or the percentage of those who gave no evidence of prewriting efforts. Descriptive statistics are used to ascertain if success on a final draft could be determined by the quality of the drafting and revision.

The concluding chapter examines both the implications of the research study and the impact of the findings. Here, the ultimate intent is to explore how the findings can provide useful information for students and teachers as well as assessment personnel and researchers. Moreover, since this study appears to be somewhat unique in its focus and methodology, Chapter 5 also addresses further research questions that might be examined in future studies.

CHAPTER 2

REVIEW OF THE LITERATURE

OVERVIEW

In order to examine prewriting, drafting, and revision in large scale assessments, a review of the literature must generally examine research on process writing, with specific attention to prewriting, drafting, and revision as well as research on the structure and function of writing assessments. Only then will sufficient background be established for consideration of prewriting, drafting, and revision in large scale writing assessment. Consequently, Chapter 2 is divided into five sections. The first section deals with process writing, the second with prewriting, the third with drafting and revision, the fourth with large scale writing assessment, and the fifth with prewriting, drafting, and revision in large scale assessments.

PROCESS WRITING

Prewriting, drafting, and revision form three integral stages of what is now labeled the "writing process," a process "out of which a piece of written work emerges" (Bizzell, 1986, p. 49). In The Contemporary Writing Curriculum, Huff and Kline (1987) define the roles of each:

> Predrafting: not merely thinking about the subject or assignment but all of the activities that precede the act of drafting
>
> Drafting: not merely a one-shot, one-draft activity, but a process requiring a series of drafts that evolve toward a final draft.
>
> Revision: not merely cosmetic touch-up of a draft, but rewriting to improve organization and transitions; editing to improve diction, sentence structure, and paragraph coherence; and proofing to correct errors in syntax, usage, and spelling.
>
> (p. 53)

Moreover, "each of these three stages of the composing process is further subdivided into logically discrete steps that are interconnected and contiguous in the act of writing" (p. 53).

The labels applied to these stages often vary. James Britton (1978), in his examination of the functions of writing, also perceives writing as evolving through three stages: preparation, incubation, and articulation (p. 23). In much the same vein, Donald Murray (1978) likewise sees such a progression. However, he discards what he terms the "generally accepted . . . divisions" -- prewriting, writing, and rewriting--and proposes "terms which may emphasize the essential process of discovery through writing: prevision, vision, and revision" (p. 86).

Here again, the labels vary and though other researchers apply their own terms (see Britton, 1978: conception, incubation, and production; Marshall, 1984: generating information, organizing, and drafting; Rohman & Wlecke, 1964: prewriting, writing, and rewriting; Swarts, Flower, & Hayes, 1984: planning, translating, and reviewing), the premise that writing evolves through several stages remains. Moreover, as research has shown (Bridwell, 1980; Flower & Hayes, 1980, 1981; Matsuhashi, 1981; Perl, 1979 Sommers, 1980), these stages are far less linear than earlier viewed and in fact, embody a strong recursive element.

Though the study of this composing process was advocated early in the 1960s by Braddock, Lloyd-Jones, and Schoer (1963), Janet Emig's 1971 study, The Composing Process of Twelfth Graders, marked the first substantial effort towards accomplishing this goal. Emig's purpose was to examine "the composing processes of selected twelfth graders" and in so doing, "gather information. . . about the aspects of composition emphasized in selected American schools" (p. i). Her case study method, which sought "to elicit data about the writing behaviors of students" (p. i), established a trend of composition investigation brought to more extensive fruition in the years to follow. And, although Emig's investigation focused on the writing processes of selected 12th graders,

her research provided an impetus on which future studies would build (Mischel, 1974; Perl, 1979; Pianko, 1979; Stallard, 1974, 1979).

Over the past decade, this research has taken on greater importance with an emergent emphasis on examining the writing process. Especially instrumental is the work of Flower and Hayes in the investigation of writing through protocol analysis. Though protocols may focus on any of a number of tasks, the protocol analysis as defined in the work of Flower and Hayes is a "thinking-aloud writing protocol" (Swarts, Flower, & Hayes, 1984, p. 53). Utilizing the investigative methodology established by Emig, they asked students to verbalize their thoughts while engaged in the process of writing. Thus, by providing "a sequential record of a subject's attempt to perform a task," this form of research opens "a new window on the [writing] process and capture[s] in rich detail the moment-to-moment thinking of a writer in action" (p. 53). Though this methodology is seen as capturing the "how" of composing, critics such as Bizzell (1982) fault the composing model of Flower and Hayes for its inability to explain the "why" of composing. Nonetheless, from the efforts of Flower and Hayes have come the work of other researchers such as Perl (1979), Rose (1980), Shaughnessy (1977), and Bridwell (1980) who likewise adopted the case study approach.

In terms of study on younger writers, valuable research has emerged from Donald Graves (1981), whose work with the writing of elementary students allows a more detailed examination of process writing among younger children. As a result of his two-year longitudinal study, he concluded that writing entails "a series of operations leading to the solution of a problem" and that this "process begins when the writer consciously or unconsciously starts a topic and is finished when the written piece is published" (p. 4). In addition, as other researchers have concluded, he noted that these processes were, in fact, the product of other subprocesses. Graves also argued that examining students in the process of writing should not be limited to the confines of a laboratory setting and that research which "ignores context or process" is indeed "suspect" (1981, p. 99).

In two of his later studies (1983; 1984), Graves asserted that in order to develop, young writers need to acquire a sense of ownership over that which they write; they must feel that what they have written is important; and they must be given a receptive, understanding audience. Ownership, importance of the task, and audience play key roles in writing since a student's ability to perform the writing task in many ways depends on whether that student believes the writing has value. Though Graves focused his research on a pre-teen population and

addressed his findings to elementary school instruction, the implications may also directly affect research on older writers. Especially relevant are the importance of the writing task and the intended audience which, in terms of a high stakes assessment at the secondary level, can greatly affect the student's writing.

Throughout the 1980s the focus appears to be moving away from the overall examination of the processes involved in writing to more attention being placed on specific stages of the process. Increased emphasis on prewriting, drafting, and revision has evolved and is evidenced in the work of Sommers, Faigley and Witte, Matsuhashi and Gordon, and other researchers.

PREWRITING

Overview

The first stage or predrafting, often referred to as the "wellspring of composing" (Huff & Kline, 1987, p. 57), is viewed as "all those activities that intervene between the initial decision to write and the beginning of a sustained first draft" (p. 57). Moreover, prewriting often becomes a time for discovery (Rohman, 1965), a time for "using language to discover meaning in experience and to communicate it" (Murray 1978, p. 86). Thus, this planning stage can serve many functions:

> Planning is generating content, organizing it, and setting up goals and procedures for writing. We see planning as a very broad activity that includes deciding on one's meaning, deciding what part of that measuring to convey to the audience, and choosing rhetorical strategies. In short, it includes the whole range of thinking activities that are required before we can put words on paper. It is important to note that (1) planning goes on throughout composing and (2) the plan may not be encoded in a fully articulated or even a verbal form. (Hayes and Flowers, 1983, p. 209)

Boiarsky (1982) agrees, adding that prewriting is principally a multi-faceted process through which the writer evolves:

1. the writer participates in an event
2. the writer gives meaning to the event
3. the writer selects an angle for communicating the event's meaning
4. the writer develops an organizational structure based on the angle to design an effective piece of written discourse. (p. 44)

Accordingly, this process permits students to "convert the events of their lives into insight," permitting the expressive voice to "become integrated into the student's public voice" (Huff & Kline, 1987, p. 81).

This planning stage, then, is actually comprised of several interwoven subprocesses, which are in themselves recursive. Perl (1979) as well as other researchers (Flower, 1981; Sommers, 1979) contend that prewriting, rightly viewed, is not a sequential, lock-step process and like the writing process as a whole, "does not occur in a straightforward, linear fashion" (p. 331).

In prewriting, several key elements interact affecting prewriting specifically and the students' writing experience as a whole. Furthermore, though the following elements may be categorized in many ways and considerable overlap may occur in classifications, each assumes a substantial role. These elements include anxiety and writing apprehension, allocation of time, goal setting, generating text, and strategy development.

Anxiety/Writer Apprehension

That students frequently demonstrate an apprehension about writing is well documented (Daly, 1977, 1978, 1979; Daly & Miller, 1975). This fear, when coupled with an assignment in which the product carries considerable weight, produces additional anxiety (Sarason, 1980; Tobias, 1985). Accordingly, students too often "see their roles as suppliers of information-for-a-grade rather than as writers of effective and convincing statements" (Wolski, 1981, p. 4). In many instances, "they do not

find sustained writing a pleasant task, they are fearful, insecure, and, at best, want desperately to please so as to get the mark" (p. 4). Though the more experienced student writers encounter difficulty, the task for basic writers is compounded. As Mina Shaughnessy (1977) writes, to those students, "academic writing is a trap, not a way of saying something to someone" (p. 7). Writing becomes little more than "a line that moves haltingly across the page, exposing as it goes all that the writer doesn't know, then passing into the hands of a stranger who reads it with lawyer's eyes, searching for flaws" (p. 7).

The resulting anxiety or apprehension about writing can have a substantial effect on both the quality and the quantity of the writing being produced. As Daly (1979) has shown, this "situational" anxiety affects not only "the number of words written," but also "the amount of qualification present in the message, and the intensity of the language chosen" (p. 38). A later collaborative study revealed that "high evaluation, conspicuousness, ambiguity, novelty, and a history of poor experiences in similar situations" (Daly & Hailey, 1984, p. 270) contributed prominently to this anxiety. In addition, Mulvaney (1988) found in a recent study on writing performance, that the nature of the prewriting activities can also have a demonstrative effect on apprehension.

To reduce the tension present, Bushman (1984) argued for an environment that is both "intellectually stimulating" and "psychologically secure" (p. 17). Other researchers support this view (Clifford, 1981; Fox, 1980; Powers, Cook, & Meyer, 1979; Thompson, 1980). Research also supports the theory that students tend to be more productive and less apprehensive when they are familiar with the topic on which they write, especially when information is drawn from personal experiences (Hoskisson & Tompkins, 1987, p. 164). And, as Hillocks (1986) asserted, "the topic which may come closest to helping students do their best work is that which provides suggestions for prewriting" (p. 173). Such suggestions not only reduce apprehension but also provide an immediate planning strategy for those students who are intimidated by the blank page (Shuman, 1977). Other researchers have also argued that writing apprehension is reduced when students are properly motivated (Behrens, 1978) and when process is emphasized over product (Thompson, 1980).

Allocation of Time

The time devoted to prewriting also becomes a key issue. In her 1971 study, Emig discovered that able student writers did "little or no formal written prefiguring, such as a formal outline, for pieces of school-sponsored writing of five hundred or fewer words"

(p. 92). Other researchers have likewise concluded that student writers spend relatively little time in the planning stages of the composing process (Mischel, 1974; Perl, 1979; Pianko, 1979; Stallard, 1974). As a common example, Applebee (1981) in his extensive observational study of two secondary schools reported that students began writing within three minutes of receiving their assignments. His research also revealed that though the use of prewriting was generally brief, good writers spend more time planning than do poorer or basic writers.

A lack of prefiguring does not necessarily imply a lack of planning. As Hillocks (1986) contends, this lack is "difficult to interpret" since "it may be dependent on length, familiarity of the subject, mode of discourse, or some other factor" (p. 5). This view was also supported by Flower and Hayes (1980b & 1981b) in their studies of the composing process using thinking-aloud protocols.

Matsuhashi (1981) also examined time spent planning but from a different perspective as she focused specifically on "pause time." By videotaping four high school students writing, she recorded not only the time spent before writing occurred but also the number and length of the pauses during the course of the writing tasks. Though students were given the topics in advance, Matsuhashi reported that from one-half to three-fourths of the composing time was spent pausing.

In their study of planning, Flower and Hayes (1981c) likewise examined the use of pauses. As they concluded, "one of the chief outputs of the writer's pregnant pause" is a "network of plans and goals [which give] logic and structure to the episodes which follow." These episodes, which appear to be central features of the composing process, are "units of concentration which are organized around a goal or plan" (p. 242).

Goals

Like other variables in the planning process, establishing goals has drawn considerable attention from researchers. Goals not only assist "writers [in reducing] the number of constraints they must work within" (Faigley, Cherry, Jolliffe, & Skinner, 1985, p. 22), but also become a method of problem solving. Research has shown that "experts translate writing tasks into goals, which in turn are used to generate subgoals" (p. 22). Flower and Hayes found that goals operate on two levels, higher-level goals and lower-level goals. Furthermore, unlike basic writers, good writers are more successful in establishing and alternating goals as dictated by the nature of the writing task. And, as Flower and Hayes' protocol studies further reveal, the process of generating goals is an extended one, occurring continuously throughout the writing process (Flower & Hayes, 1980b). Flower and Hayes found "the most

obvious form of goal setting [to be] simply reading and elaborating on the assignment" whereas "the act of creating useful, operational goals" (1981c, p. 241) became a more difficult task.

For the poorer writers especially, the goal setting appears somewhat restricted, with emphasis on sentence-level planning as opposed to larger textual considerations (Bereiter & Scardamalia, 1981; Flower & Hayes, 1981c). In contrast, skilled writers not only know how to plan rhetorically, but also "how to embed sentence-level planning within it--how to turn intentions and knowledge into text" (Flower & Hayes, 1981c, p. 242). Consequently, Flower and Hayes concluded that the "crucial differences between good and poor writers" were twofold. These differences were manifested both "in the kind and quality of goals writers give themselves and in their ability to use this planning to guide their own composing process" (p. 243).

Developing Strategies

Like the establishment of goals, the development of strategies for generating text is also a key element of the planning process. Johannessen, Kahn, and Walter (1982), in their work on designing and sequencing prewriting activities, concluded that "activities which teach thinking strategies result in much greater gains in

writing skill than instruction involving warm-up activities, textbook exercises, and analysis of models" (p. 16). These strategies, oftentimes referred to as heuristics, have the potential to engage "the writer in a range of operations that have been identified as triggers of insight: visualizing, analogizing, classifying, defining, rearranging, and dividing" (Lauer, 1979, p. 269). These heuristics can take many forms. Some writers choose to construct outlines whereas others find clustering or semantic mapping more profitable.

In terms of research on prewriting, several studies are noteworthy. James Wilhide (1985) found that of the 474 eighth graders in his sample population, few engaged in prewriting. Upon receiving the composition topic, most students promptly began drafting, giving little indication of engaging in prewriting strategies. An examination of the writing samples later revealed an absence of both outlining and "jot" lists. Wilhide concluded that either the students had little experience with prewriting or they were unable to apply these skills in actual practice.

In a similar study, Ronald Kellogg (1987) analyzed the effect of prewriting activities such as outlining and clustering on the production of text. He found that outlining during prewriting not only "improved the efficiency of the drafting process" (1987, p. 10), but also provided a means for enhancing "both the style and

content of the documents" (p. 12). Conversely, though the use of clustering as a prewriting activity "did enhance ideational fluency" (p. 13), its use was actually judged "less efficient . . . than not engaging in a prewriting strategy" (p. 11). Although he conceded his findings on outlining "run counter to the recent theoretical emphasis on writing as a recursive, nonlinear process," (p. 14), he maintained that benefits can be derived from developing a hierarchical writing plan during prewriting" (p. 14).

Kellogg's study tends to corroborate the theory that prewriting activities can have a positive impact on the writing performance. Other researchers have drawn similar conclusions (Cox, 1983; Cummings, 1981; Head, 1977; Vinson, 1980). But as researchers have also noted, though prewriting activities can have a positive effect, the ability to predict relationships between prewriting activities and other constructs can prove difficult. For instance, in Leona Manke's 1985 study, no systematic relation could be found between prewriting activities and written language maturity. She concluded that the various prewriting strategies depended to a considerable degree on the idiosyncratic needs of the students, and that these needs can dictate both the quality and extent of the prewriting activities.

Implications for the Study

Research shows that in many instances, prewriting activities can improve the quality of the final compositions. Since students in the Louisiana assessment were given opportunities to engage in prewriting activities, the study was designed to examine the kinds of activities in which the students engaged. However, despite the large body of research on prewriting which generally supports the use of prewriting as a useful heuristic for improving writing, little research was found on the use of semantic mapping or clustering.

Studies also show that apprehension about writing can affect the final product. Though the written composition portion of the LEAP examination was deemed a "high stakes" assessment, would students demonstrate such apprehension? The use of interviews in Part B of Level II research was consequently embedded into the research design to address this issue.

DRAFTING AND REVISION

Overview

In the production of text, drafting and revision are inextricably interwoven. As researchers contend, discovery, goal-setting, and organizational strategies, constructs which formed the infrastructure of prewriting, again play important roles as the student moves towards

formulating a final draft. Early perceptions of the roles of drafting and revision portrayed a more linear progression. After students completed a preliminary draft, the process of revision ensued (Britton, Burgess, Martin, McLeod, & Rosen, 1975; Rohman, 1965; Rohman & Wlecke, 1964).

Recent research has revealed, however, that "writers are constantly planning(prewriting), and revising (rewriting), as they compose(write) . . ." (Flower & Hayes, 1981a, p. 367). Berthoff (1981) in The Journal of Basic Writing likewise rejects the notion of linearity, noting that such a perception of the writing process "is antithetical to the 'audit of meaning'" (p. 21). In addition, other researchers (Butler-Nalin, 1984) also support the concept that writing is a recursive process.

Drafting

The first draft, as researchers contend, can serve many functions. For Peter Drucker (1966), the first draft is viewed as a "zero draft," a draft in which the writer not only embraces discovery but also conceptualizes the topic. Donald Murray also sees the initial draft as a "discovery draft," calling it the "fulcrum of the writing process" where "the writer stakes out a territory to explore" (1978, p. 86). The drafting becomes a means whereby the writer "redefines his subject, seeks better

specifics, perfects his form--researching, restructuring, rethinking, rewriting--seeking through these perpetual reconsiderations his own meaning" (1982, p. 6). Likewise, Roland Huff (1983) also views the early drafting attempts as a discovery process but he contends that drafting is multifaceted and includes:

1. zero drafting---the discovery and initial realization of the topic
2. problem-solving drafting---the identification and resolution of major conceptual and organizational problems,
3. final drafting---the attempt to arrive at the best possible solution of a rhetorical problem. (p. 802)

Thus, as researchers imply, drafting is the "heart of the writing process" (Huff, 1987, p. 89), a time when the writer "may be nearer, psychologically, to his eventual reader than he is to someone sitting beside him" (Britton, Burgess, Martin, McLeod, & Rosen, 1975, p. 32). And, though regarded as a time of discovery, researchers also concede drafting can be a time of difficulty, a time of "many false starts and discarded openings" (Applebee, 1981, p. 102).

Revision

Integral to the production of text is the revision process. Sommers writes that revision is "the recursive shaping of thought by language," (1980, p. 378), the process of perceiving and addressing dissonance, "of re-seeing and re-conceptualizing" (1981, p. 41). Others, such as Schwartz (1983), view revision as a "complex creative act" (p. 558) and Mohr (1984), a process whereby "difficulties can be overcome, compromises reached, form established," and "order created" (p. i).

Faigley and Witte, in their study of the effect of revision on text structure, offered a more utilitarian perspective, equating revision to the remodeling of a house:

> When a house is to be remodeled, the owners have two options. First, they can simply change the appearance of the house by painting, wall-papering, adding siding, or making other external alterations. Second, they can change the structure of the house by replacing load-bearing walls or adding rooms. (1984, p. 95)

As Faigley and Witte imply here, when students write, they must make similar decisions and the changes made on their compositions might also be classified in terms of internal and external alteration or, as it relates to writing, as structural and surface revision.

Donald Murray draws similar parallels. He sees revision as a "matter of working back and forth between focus, form, and voice until the meaning is discovered and made clear" (1981, p. 40). Moreover, this search for clarity and meaning involves "two principal and quite separate editorial acts" (1978, p. 91), internal revision and external revision. Internal revision, like structural revision entails discovery and development while external revision, analogous to surface revision, focuses on "exterior appearance" (1978, p. 91).

Revision as a dichotomous process was also supported by Ellen Nold (1984). She suggested that revision operates on two levels: "revising to fit conventions and revising to fit intentions" (p. 18). In revising to fit conventions, writers match their texts "against accepted rules of handwriting, spelling, punctuation, usage, grammar, and vocabulary" (p. 18). Conversely, in revising to fit intentions, the writers "must match their texts against decisions they made while forming their intentions" (p. 19).

Though operational definitions may vary, researchers agree that revision is an intricate process, supported by a complex infrastructure of diverse subprocesses. Flower, Hayes, Carey, Schriver, and Stratman (1986) comment:

> . . . revision is a process that not only draws on a writer's knowledge but actively generates new

> knowledge. Its two major processes, evaluation and strategy selection, work in an active interplay with three kinds of knowledge: the goals a writer has (and may modify as a result of evaluation); the problem representation the writer creates during revision; and the strategies he or she can bring to bear. (p. 21)

A key feature of this theory lies in how well students "adapt the text they have to the goals they want to achieve" (p. 19). As Nold (1984) previously argued, this adaptive process relies heavily on the writer's intention. Thus, the creation and fulfillment of goals which proved important in prewriting are also viewed as vital operatives in the generation and refinement of text.

Revision Models

Donald Murray, writing in 1978, claimed that revision was "one of the writing skills least researched, least examined, least understood, and--usually--least taught" (p. 85). In the past decade however, researchers have focused considerable attention on this "least researched" of the writing skills.

Of the early researchers, Sommers' efforts towards establishing a methodology for analyzing revision are especially important. Using a case study approach to contrast the revising strategies of experienced adult

writers with those of student writers, she classified revision on the basis of length and operational format. From this analysis, "four revision operations were identified: deletion, substitution, addition, and reordering" (p. 380).

The 20 adult writers were journalists, editors, and academics while the 20 student writers were college freshmen in their first semester of composition. Sommers found that experienced writers adopted a more "holistic perspective" (p. 386) toward revision, viewing revision as a recursive process rather than a linear one. Their changes were primarily concentrated on the sentence level, with the changes being "predominantly . . . addition and deletion" (p. 386). Moreover, these writers perceived their essays as being in "constant flux as ideas [were] developed and modified" (p. 386). And, "as their ideas changed, revision became an attempt to make their writing consonant with that changing vision" (p. 386).

Conversely, student writers lacked, as Sommers contends, a "sense of writing as discovery" (p. 387). These writers were unable to perceive the dissonance, "the incongruities between intention and execution" which "govern both writing and meaning" (p. 387). They saw revision as a purely linear process and devoted the majority of their efforts toward lexical alterations. Subsequently, "cleaning up" (p. 381) the compositions, the

crux of their revisional goal, primarily entailed a search for the better word or more appropriate phrase. This strategy, as other researchers such as Shaughnessy (1977) have shown, is common among beginning or basic writers.

Another early model for analyzing revision emerged from Lillian Bridwell's 1980 study of the revising strategies in 12th-grade writing. Though she noted that her study would serve several purposes, one of the primarily goals was "to develop an exhaustive and mutually exclusive classification scheme for identifying changes" (p. 200). Other purposes included applying the scheme reliably to the sample, analyzing frequencies of revisions, and determining whether associations exist between type and time of revision and rated quality of the writing (p. 200). In choosing to examine revisions according to their linguistic structure, she constructed a model which reflected "a movement from small to larger linguistic units" (p. 203). Her design drew primarily on the efforts of Sommers (1978) and the National Assessment of Writing and consisted of seven categories:

1. Surface level
2. Lexical Level
3. Phrase Level
4. Clause Level
5. Sentence Level
6. Multi-sentence Level
7. Text Level

In applying her model, Bridwell found "the most obvious differences between the drafts were cosmetic"

(p. 206) and that in terms of quality, raters found the later drafts to be superior to the students' initial drafting efforts. Bridwell also discovered "that second drafts were substantially longer" (p. 207) and that of the types of changes recorded, word level revision was the most common. Her findings also indicated "that the writers revised substantially more during the in-process stage," implying "that they were more inclined to alter what they had written as they were evolving a draft than they were when they re-read a completed draft" (p. 210). Bridwell concluded "that there are developmental differences in both the tendency to revise and the ability to revise successfully" (p. 218). Successful writers had "internalized many writing conventions." In contrast, poorer writers

> . . . fell into two different camps. Some revised very little, merely re-copying their first drafts, while others revised extensively, but typically only at surface and word levels. They rarely revised their essays as they re-read between drafts, but labored through hundreds of spelling and punctuation changes while writing. (p. 218)

From the works of Sommers and Bridwell come other models for analyzing revision. One of the more widely applied models was developed by Faigley and Witte (1981) who sought to construct a "simple, yet robust, system for

analyzing the effects of revision changes on meaning" (p. 401). Their taxonomy was based on the distinction "between revisions that affect the meaning of the text and those that do not" (p. 401). Changes which did "not bring new information to a text or remove old information" (p. 402) were termed "Surface Changes." Conversely, changes which "involved the adding of new content or the deletion of existing content" (p. 402) were classified as "Meaning Changes."

In applying their model, they examined revision samples from six inexperienced student writers, six advanced student writers, and six expert adult writers. They found that of the three groups, the "advanced students were the most frequent revisors" and that "the inexperienced writers' changes were overwhelmingly Surface Changes" (p. 407). Furthermore, "both the expert adults and the advanced students made more revisions of all kinds during the composing of the first draft than did the inexperienced students" (p. 407). In addition, Faigley and Witte drew other conclusions:

> The volumes and types of revision changes are dependent upon a number of variables besides the skill of the writer. These variables might be called situational variables for composing. Included among situational variables are probably the following: the reason why the text is being written, the format,

> the medium, the genre, the writer's familiarity with the writing task, the writer's familiarity with the subject, the writer's familiarity with the audience, the projected level of formality, and the length of the task and the projected text. (p. 411)

Perhaps most important, "revision cannot be separated from other aspects of composing . . . . Success in revision is ultimately tied to a writer's planning and reviewing skills" (p. 411).

Drawing on the work of Faigley and Witte as well as other researchers (Bridwell, 1980; Flower and Hayes, 1980a, 1980b, 1980c; Graves, 1981; Perl, 1979; Sommers, 1980), Carolyn Boiarsky (1983) constructed a model based on 11 functions:

1. Alteration of form
2. Reorganization of information
3. Improvement in coherence
4. Deletion of information
5. Expansion of information
6. Emphasis of information
7. Subordination of information
8. Creation of immediacy
9. Improvement of prosody
10. Improvement in vocabulary
11. Correction of grammar and mechanics (p. 23)

These functions, she contended, "provide a comprehensive as well as discriminating means for describing the writer's process of revision" (p. 11). Each function is then viewed in terms of both its purpose and its operation. Boiarsky feels this approach provides a means for analyzing not only how writers make text-based changes but also why these changes are made (p. 5). Though the model does address the internal as well as external revision strategies, Boiasky acknowledged that "evaluators need to be careful to assess the students' revisions qualitatively rather than quantitatively" (p. 11). She further noted that "such a model requires that the evaluator assess the students' revisions in terms of the three text based objectives rather than in terms of whether or not the students engage in all of the functions or how many times they engage in the various functions of the revision process" (pp. 11-12). Considerable weight is placed therefore on the accuracy of the qualitative judgment which may raise questions concerning validity.

A more recent model for analyzing revision evolved from the work of Flower, Hayes, Carey, Schriver, and Stratman (1986). Unlike the previous models, which placed considerable emphasis on the quantitative aspects of revision, this model emphasizes cognitive processes. Rather than examining "how many or what kind of changes writers make," these researchers sought to construct a

model for examining how well these writers "adapt the text they have to the goals they want to achieve" (p. 19).

These five models, then, form the nucleus on which much of student revision has been assessed. The literature on revision suggests that these models have also been among the most instructive for other researchers interested in studying revision. Other models, such as those used in the National Assessment of Educational Progress (NAEP) studies and other large scale assessment projects, will be addressed later in this chapter.

Studies of Revision

In addition to those studies associated with model development for analyzing revision, other studies have also focused attention on revision. As Hillocks (1986) noted, studies of revision generally take one of two approaches. While "some examine the kinds, numbers, and quantity of revisions made by writers," others studies "attempt to determine the cognitive processes involved in revision" (pp. 39-40). As pointed out above, earlier studies tended to be more quantitative and more concerned with tabulating types of revisions.

Janet Emig (1971) provided the impetus for much composition research, especially in the study of revision. From her study of eight 12th-grade writers, she found that three forms of "reformulation" occurred: correcting,

revising, and rewriting (p. 43). Correcting was seen as the process of "eliminating discrete mechanical errors and stylistic infelicities" (p. 43). Revising, on the other hand, embraced "the reformulation of larger segments of discourse" and focused on "major reorganizations and restructuring" (p. 43). The last form, rewriting, demanded the "total reformulation of a piece," and the subsequent "writing of a fresh one" (p. 43). She indicated that "students do not voluntarily revise school-sponsored writing; they more readily revise self-sponsored writing" (p. 93). Though the study did not expand on the specific nature of the students' "reformulations," Emig's case study approach for examining the writing process produced an important investigative framework which would greatly influence the work of other researchers, especially that of Linda Flower and John Hayes in the 1980s.

Of the studies that would soon follow, Richard Beach's 1976 examination of the self-evaluation strategies of college writers makes clearer why students select certain revision paths. Beach wrote that "the ability to effectively self-evaluate involves a willingness to be self-critical: to describe and judge one's writing from a detached, non-egocentric perspective and to trust one's own criteria for revision as valid" (p. 160). Following "an informal, exploratory study" on the revisions students

made, he divided his 26 students into two groups: 11 extensive revisers and 15 nonrevisers. Extensive revisers, he found, "conceived of revising as involving substantive changes in content and form" and "abstracted key points that served as a blueprint for predicting development in later drafts" (p. 164). Equally important, these writers were able to "detach themselves from their writing" (p. 164). In contrast, the "nonrevisers conceived of revising as involving minor changes in form" and "rarely predicted changes for subsequent drafts" (p. 164). Consequently, their revision efforts often failed to improve the quality of their drafts.

Beach's later research in collaboration with Sara Eaton expanded on the role of self-assessment in revision. Again college students were chosen, but instead of juniors, the sample was drawn from college freshmen. Beach and Eaton determined certain consistent patterns in students' self-assessing behaviors. More specifically, some students "were incapable of describing various functions in their drafts, frequently confusing or conflating inferences about content with inferences about function" (1984, p. 169). Others "had difficulty applying their goal inferences so as to ascertain dissonance between their intentions and their text" (p. 169). And in some instances, students "were cognitively bound to rigid conceptions of text-structure formats, an orientation that

often limited their willingness to revise content" (p. 169).

Essentially then, the ability of students to reflect objectively is evidenced in their revision processes. Jerome Bruner (1986), in Actual Minds, Possible Worlds, has written that "reflection and distancing are crucial aspects of achieving a sense of the range of possible stances--a metacognitive step of huge import" (pp. 132-133). As Beach concluded in his study, the ability of students to distance themselves from their work by engaging in this important metacognitive step can greatly influence their writing.

Sharon Pianko's work provided critical insight into the revision process, and she too, focused attention on reflection. Much like Beach's work with college students, Pianko's study focused on 24 randomly selected college freshmen, half of whom were classified as "traditional" freshmen writers, the other half as "remedial" (1979, p. 6). Students wrote an essay in each of four modes--descriptive, narrative, expository, and argumentative--during which time they were both videotaped and later interviewed. Over the course of their writing she examined especially those behaviors involved in revision--pausing, rescanning, and rereading. As Pianko discovered, most students wrote only one draft and with the exception of the good writers, engaged in relatively

little reflection. In those instances where students sought to revise, the revisions were generally limited to a "few word and sentence changes" and on many occasions, the "addition of a conclusion" (p. 10). She also noted that students spent substantial time counting words and this in turn influenced their drafting as well as their revision strategies. When asked why they did not write at greater length or make more substantive changes in their compositions, students shared common responses. Pianko explains:

> When the subjects were questioned, they explained they had said what they wanted to say in the best way they could for the moment (though they might not be happy with it), and if they had chosen to spend more time with it, it would have been to rewrite the version they had just written for the sake of neatness. (p. 9)

Pianko thus concluded that students revealed no great "commitment" to reviewing or revising their work and that in terms of school-sponsored writing, students were neither "critical" nor "deeply concerned about what they had written" (p. 11). Rather than a commitment to writing and rewriting as discovery, they instead were committed to a writing strategy characterized by what Flanigan and Menendez have termed an "early closure of content and form" (1980, p. 263).

In terms of revision, this absence of critical reflection or deep concern can impact heavily on the final product. Kirby and Liner (1980) maintain that for students "to sustain interest in revision . . . the piece of writing needs to be important to the student" (p. 43). Or, as Huff (1983) asserted, "Students need to own their subjects if they are to maintain any sustained engagement . . ." (p. 801). Implied here is the notion that when a piece of writing is viewed as not being meaningful, the willingness to revise is reduced. Pianko's findings tend to support this thesis.

Though studies generally conclude that revision can have a positive effect on writing, Jerrie Newman (1982) found less convincing evidence. In her experimental study of the revision practices of 68 seniors at an urban, middle class high school, Newman used a pretest-posttest format to measure three areas:

1. Distribution of skill levels as determined by posttest scores compared to the degree of revisions as measured by the amount of revision done on six of the nine interventions where complete sets of data were available;
2. Degree of revision by improvement in writing;
3. Improvement in writing, by grades assigned for the two grading periods involved in the experiment. (p. 21)

Findings revealed that required formal revisions not only produced "no significant difference between the two experimental classes, but also that neither the degree of revisions done . . . nor the grades assigned had shown a significant difference . . ." (p. 24). Newman attributed these findings to several causes. First, she concluded that 12th-grade students had "not yet internalized enough of the complex schemata required for adult writing . . ." (p. 28). Secondly, she questioned whether "a disciplined approach to writing" (p. 28) demanded formal revision. Newman also hypothesized that "additional reading and other school experiences may be necessary for students to develop the capacity to 're-see' their work enough to revise adequately" (p. 29). And finally, she suggested that students may have decided that their revision efforts would be judged acceptable by both their peers and their teacher. In other words, their revision was predicated on peer/teacher expectation.

Despite the fact Newman's statistical findings contradict the view that revision practices can improve the quality of a composition, her conclusions parallel the views expressed by other researchers, most notably, Faigley & Witte (1981). More specifically, she theorized that the inability of students "to see their own writing problems--lack of support or development, the awkward or non-existent transitions, the lack of awareness of

audience, purpose, or function--results from the inability to go beyond the skills which the student has internalized" (p. 11). This ability to internalize, addressed in studies by Bridwell, Sommers, and others, is often viewed as one of the dominant factors separating the good writers from the less effective ones.

In addition to these studies, considerable data on revising emerged in the 1980s through ethnographies and protocol studies. The work of Flower and Hayes, whose protocol studies were discussed earlier, has also provided extensive insight into revision. During their studies, writers were asked to "compose out loud before a tape recorder" (Flower, 1981, p. 65), thus allowing them to "articulate everything that goes through their minds as they compose" (p. 65). The resulting composing protocol, as Flower contends, provides a "unique window" by which researchers can gain a "rich and detailed record of the ideas and language that entered into the writers' composing process" (p. 65).

From their protocol studies, Flower and Hayes have drawn several conclusions about the revision process. Flower found one trait experienced writers possessed was their ability to move from "writer-based prose" to "reader-based prose" (1979, p. 19). Writer-based prose is seen as "a verbal expression written by a writer to himself," a "record of the working of his own verbal

thought" (p. 19). Conversely, "reader-based prose is a deliberate attempt to communicate something to a reader" by creating "a shared language and shared context between writer and reader" (p. 20).

As Flower suggests, the critical skill involved here is the ability "to organize what one knows with a reader in mind" (1981, p. 73). Her research further indicates that the "skills of conceptualizing a reader and his needs, establishing a mutual goal, and simulating reader reaction" is a "formidable task" (p. 73) for the basic writer. Her findings support and extend earlier research (Flower, 1979; Flower & Hayes, 1980a).

In addition to this organization and conceptualization, the role of discovery in the revision process is deemed important. However, Flower and Hayes (1980a) do not regard discovery as "a mysterious or magical act" (p. 31). Instead, they argue that "writers don't find meanings, they make them" (p. 21). Establishing goals is an integral part of this process for constructing meaning as discussed earlier.

In revision, as the protocol studies reveal, these goals differ between good and poor writers. While proficient writers revise in response to all aspects of the rhetorical problem--audience, assignment, and text--, the novice writers "were concerned primarily with the features and conventions of a written text" (p. 29).

Moreover, the novice writers "often remain throughout the entire composing process with the flat, undeveloped, conventional representation of the problem with which they started" (p. 30). Their revision strategies evolve from both a rather constrained view of the rhetorical problem and an inability to create and apply goals that will ultimately improve the text.

Coleman (1984) used both ethnographic and text analysis to examine the developing revision practices of five basic college writers. Relying on interviewing techniques suggested by Spradley (1979) and the revision taxonomy of Faigley and Witte (1981), she "analyzed interviews, response group sessions, learning logs, and student drafts" (p. 3). Students wrote "five assigned papers in stages: prewriting, drafting, receiving responses from teacher and students, revising previous draft(s), and final editing" (p. 8).

Coleman found evidence of student growth not only in their general writing skills but also in "their revision awareness and ability" (p. 12). The students evidenced more "use of dissonance . . . as a stimulus for revising" and demonstrated an "increasing ability to self-monitor their writing" (p. 12). Here, Coleman's findings support the research of Sommers (1980), who suggested that recognizing "the incongruities between intention and execution" (p. 387) plays an instrumental role in the

revision process. Other researchers concur (Della-Piana, 1978; Flower & Hayes, 1981a; Graves, 1978; Perl, 1980).

In addition, Coleman found an increase in the ability to self-monitor, which has been shown to be an important trait of successful revisers (Beach, 1976, 1984; Pianko, 1979). Also meaningful was the students' "increasing move from reader-based prose to writer based prose" (Coleman, 1984, p. 12), indicating, as both Sommers (1980) and Flower (1979, 1981) have shown, that the writers were becoming more cognizant of their audience.

Through the studies of Coleman, Flower and Hayes, Perl, Pianko, Witte and Faigley, and others, research has begun to capture the "complexity" (Fitzgerald, 1987, p. 497) of revision. Studies have documented not only "the recursive and problem-solving nature of revision" but also "how much writers revise, when they revise, and what kind of operations they make" (p. 497).

Implications for the Study

Research in drafting and revision has several implications for this study. First, studies show that drafting is not a linear process. Though the Louisiana assessment encourages both prewriting and drafting, such encouragement is presented in such a manner as to reinforce a linear model. Whether such reinforcement hindered or assisted students is uncertain.

Second, studies reveal that revision may be viewed as a process operating on two levels. External changes focus on surface level alterations involving legibility, formatting, and mechanics. In contrast, internal revision involves changes in structure and focuses on deletion, addition, and restructuring of text.

Third, students engage in little revision, and when revision occurs, the majority of the alterations are external changes. To determine the revision properties of the first and final drafts selected for examination from the Louisiana assessment, each of these three findings were considered.

Though a review of the literature indicated that several revision assessment models were available, a modified Bridwell model was selected because it not only provided the most useful scoring format but also it demonstrated high interrater reliability. The use of such a model worked well with the first and final drafts of 20 students but because of logistical considerations, a second scoring model was also incorporated to address the needs of the larger writing sample of 1,467 first and final drafts.

LARGE SCALE WRITING ASSESSMENT

History

As early as 1845, written examinations were used in the United States as assessment instruments. These examinations, first employed by the Boston English Classical School, provided "an expedient means of evaluating the academic performance of students too numerous to be tested in the traditional fashion--orally and individually for less than five minutes by 'respected' members of the community" (Witte, Trachsel, & Walters, 1986, pp. 16-17). Horace Mann, in his report on Boston's testing program, praised the use of such an assessment because of its "impartiality" and its "thoroughness" (1845, p. 331). Moreover, he found this assessment method to be "far more just than any other to the pupils themselves" (p. 331), determining "beyond appeal or gainsaying, whether the pupils [were] faithfully and competently taught" (p. 332).

Later, the values of written composition extolled by Mann would find a broader application. In 1873, Charles Eliot, President of Harvard University, argued that student writing as a whole displayed not only "bad spelling" and "ignorance of the simplest rules of punctuation" but also "incorrectness as well as inelegance of expression" (cited in Hays, 1936, pp. 17-18). Consequently, the university in 1873 incorporated a

required written composition into the curriculum. This composition, which had to be "correct in spelling, punctuation, grammar, and expression" (cited in Hays, p. 18), became a standard many other institutions would adopt. In fact, many present efforts to assess student writing performance may be traced to actions taken by Harvard University in the late 19th century.

With an increasing reliance on written examinations for testing large populations, the question of reliability soon arose. Statisticians such as F. Y. Edgeworth in 1888 and later M. B. Hillegas in 1912 pioneered efforts to imbue writing assessment with "scientific respectability" (cited in Witte, Trachsel, & Walters, p. 21). Edgeworth contended that the "intellectual worth" (p. 20) of a particular written examination could be determined by averaging the scores assigned by several raters. Thus, by arguing for the use of multiple evaluators and by placing considerable weight on the ability of those evaluators to render accurate and consistent judgments, Edgeworth focused attention on what would eventually be viewed as one of the essential cornerstones of large scale assessment programs, the use of multiple raters to assess writing proficiency.

From Hillegas evolved one of the first quality measurement scales for writing. However, unlike the present holistic or analytic scales which often have a

range of only four scores (1, 2, 3, & 4), the scale Hillegas endorsed consisted of 1,000 points. Though correct mechanics and syntax represented important evaluation criteria, Hillegas also placed substantial emphasis on the academic focus of the compositions. In other words, whereas a eulogy to Joan of Arc received a score of 937 and a description of the Venus de Melos a score of 838, compositions which viewed "books and school and all things academic in an irreverent or otherwise unfavorable light" (cited in Witte, Trachsel, & Walters, p. 22) were assigned much lower scores. Though his evaluation efforts were biased towards those individuals who evidenced an appreciation for classical education, Hillegas nonetheless established an assessment prototype for later work by researchers.

In addition to the contributions of Edgeworth and Hillegas, the work of Zelma Huxtable is equally important. Writing in the Journal of Educational Research in 1929, Huxtable concluded that "the teaching of grammar, mechanics of punctuation, and spelling is emphasized almost to the complete neglect of the thoughts to be expressed" (p. 188). Like Horace Mann, who believed that a written examination was "a transcript, a sort of Daguerreotype likeness . . . of the state and condition of the pupils' minds" (1845, p. 334), Huxtable also viewed the examination as a synthesis of product and intellect.

As a result, her evaluation model incorporated five categories, or "levels of thought complexity," which directly reflected this theory:

I. Inarticulate thought

II. Unrelated thoughts on plane of mere sensory perception

III. Related thoughts on plane of mere sensory perception

IV. Reflective thoughts

V. Creative thinking (pp. 190-95)

In applying her model to 1200 papers selected at random from a total of 29,000 written by junior high students in Los Angeles, California, Huxtable concluded that an "unquestionable general correlation" existed "between IQ levels and complexity of thought" (p. 191). Nonetheless, though her evaluation format placed more emphasis on thought rather than grammatical shortcomings, her ratings evidenced a serious bias towards those compositions which made "a real contribution to literature" through "original reflective excellence" (p. 195).

Not all researchers were convinced, however, that the simultaneous assessment of content and expression produced acceptable standards of reliability among evaluators. In response to what they perceived as an overemphasis on the value of content in the scoring rubrics, Steel and Talman (1936) developed a scoring model for assessing "the

accuracy and the amount of information" (p. 2) conveyed by a composition. This model, which they felt would increase reliability by measuring only the "efficiency of the expression" (p. 3), involved the use of points to measure "the coherences and incoherences of expression, the lucidities and obscurities, the economies and the wastes" (p. 1). Scholars such as Witte, Trachsel, & Walters (1986) contend the measurement format Steel and Talman established became the forerunner of the analytic scales and further efforts to increase rater reliability in the direct assessment of writing.

During the early decades of the 20th century, some researchers professed a strong dissatisfaction with written examinations, not only on the basis of their varying measurement scales but also because these examinations were extremely time consuming. Subsequently, "new type" tests emerged. Unlike the more traditional written examinations, these tests relied more heavily on short answer, true-false, and multiple choice responses (Odell, 1928). In defending such a form of examination, Paterson, a well respected psychologist of the 1920s, argued that the "new type" tests reduced the need for "laborious handwriting," thus freeing the student "from the dangers of writer's cramp . . . " (1926, p. 10). This testing format, which later would give rise to objective testing, found support among the more prominent theorists

of the day such as Ellwood Cubberly and Frank Spaulding (Witte, Trachsel, and Walters, p. 25). And, with the emergence of the "new tests," came an issue which would polarize the academic community: which method was most appropriate for assessing writing?

Accountability

Since Harvard's incorporation of writing assessment, many changes have transpired. Lundsford (1986) in her examination of the history of assessment outlines these changes:

> . . . the demise of the Harvard "lists," the move from essay to more and more "objective" or "new" examinations covering narrower and narrower categories and promising efficiency and scientific certainty, the ensuing revolt against the use of objective tests alone to measure skills in writing, the strenuous attempts to create writing exams characterized by validity and reliability and most recently, the proliferation of writing tests at all levels and the debate that currently surrounds those tests. (p. 6)

In the past two decades, especially, the large scale assessment of writing has broadened to such an extent that the majority of state testing programs use such methods for measuring writing competency. Though, as Lederman

(1986) has stated, the "ultimate goal" of such testing is "to improve teaching and learning" (p. 41), the decision to incorporate large scale writing assessment is influenced by a number of factors.

First, many educators as well as researchers have asserted that only through the direct assessment of writing can student achievement in composition be effectively measured. Paul Diederich (1974), in Measuring Growth in English, confirms this view:

> As a test of writing ability, no test is as convincing to teachers of English, to teachers in other departments, to prospective employers, and to the public as actual samples of each student's writing ability, especially if the writing is done under test conditions in which one can be sure that each sample is the student's own unaided work. (p. 1)

Applebee, Langer, and Mullis (1989) expand on this conviction:

> Underlying the adoption of more direct measures of writing achievement has been the growing belief that writing involves more than the mastery of syntax, usage, and word choice captured by most indirect assessments of writing ability . . . . For whatever psychometric precision might be gained in multiple-choice and fill-in-the-blank tests of writing achievement . . . these generally have amounted to

> little more than technical exercises, measuring students' mastery of grammar and usage. (p. 5)

Educators such as Coffman (1971), Purves (1975), Cooper and Odell (1977), and Stibbs (1979) also support this theory.

Another reason for incorporating the direct assessment of writing proceeds from the notion that the testing instrument should be a direct extension of the curriculum. More precisely, "if educators wanted students to engage in extended writing in their classrooms, then assessments should measure students' writing skills using extended tasks" (Applebee et al., 1989, p. 27). In addition to measuring these skills, such assessments should "manifestly improve student and teacher performance" (Wiggins, 1990, p. 1). The ways in which national testing organizations and departments of education interpret "extended tasks" do vary, however.

Of those factors that influence the decision to implement a large scale writing assessment, the one receiving the most recent attention is the accountability movement (Anderson & Pipho, 1984; Davis, Scriven, & Thomas, 1987). Betty J. Mace-Matluck, in her study of the effective school movement, asserts,

> The public demands, and rightly so, that schools be effective in providing all students with those

> essential skills needed to become contributing members of our society. With mounting evidence that significant numbers of U. S. citizens emerge from schooling without such skills, making schools more effective for all students has become an overarching challenge facing today's educators. (1987, p. 1)

This movement affects assessment on both the national as well as the state and local level. On the national level, a general concern among both educators and the public as a whole that students are evidencing poor writing skills has prompted a new emphasis on large scale assessment programs (Wirtz & Lapointe, 1982). Of those programs in which writing serves as a major component, the National Assessment of Educational Progress (NAEP) is the largest and serves as "the nation's primary indicator of what school children know and can do" (Mullis et al., 1990, p. 5). Administered by the Educational Testing Service (ETS) in Princeton, New Jersey under a grant from the United States Department of Education, NAEP is often referred to as the "Nation's Report Card" (p. 7).

In early 1990, NAEP conducted a national trend analysis involving students at the 4th, 8th, and 11th grade levels, linking the findings to assessments conducted in 1984 and 1988. The writing assessment, which included "a variety of informative, persuasive, and narrative prompts," permitted "NAEP to measure performance

on individual tasks and on a scale across tasks" (p. 15). When disseminated, "the results will include trends in students' ability to accomplish a particular purpose in writing, their overall fluency, and the incidence (or prevalence) of grammatical and mechanical errors in their writing" (pp. 15-16). During 1990, NAEP also conducted a pilot portfolio assessment and in 1992 will implement an evaluation "that responds directly to the current instructional emphasis on the writing process" (p. 17). Using a variety of "25 and 50 minute prompts, the assessment will ask students to plan and revise their writing, give them guidance as to how they will be evaluated, and judge the results accordingly" (p. 17).

Though certainly, a considerable body of useful data has been generated by NAEP since its inception in 1969, the assessment has also generated criticism. Writing on its weaknesses and limitations, Roy Truby, Executive Director of NAEP, has acknowledged several areas of concern:

1. Because participation in NAEP is voluntary, not all states take part and thus the data are incomplete, especially at the state level.
2. NAEP is forbidden by law to report data for individual schools or school districts.
3. Reporting results is slow, with a reporting cycle often taking from 3 1/2 to 4 1/2 years.

4. Appropriate achievement goals are vague.
5. Too much effort is expended on assessing basic skills.
6. NAEP has no links to educational standards and achievement in other countries. (1989, pp. 4-6)

However, these concerns are not solely limited to national assessments. According to testing directors, state assessment programs face many of the same problems: frequent delays in evaluating and disseminating results, difficulty in establishing appropriate goals for writing, and problems in determining how both basic and complex writing skills can be evaluated simultaneously (S. Beckelhimer, S. Ewing, D. Vickers, P. Porter, & G. Goldberg, Personal Communication, September 15, 1989). Moreover, as recently as October 1991, Erika Lindemann in her address to the Louisiana Council of Teachers of English, raised critical questions about the overall use and design of large scale writing assessment. Yet, the accountability movement at the state level is as powerful as it is at the national level (Richards, 1988; Timar & Kirp, 1988). In terms of its impact on writing assessment, the effect is evidenced in several ways.

First, a considerable debate has continued over how students' writing ability should be measured, with the issue focusing on whether students should be evaluated through direct or indirect measures (Bamberg, 1982;

Breland & Gaynor, 1979; Conlan, 1986; Culpepper & Ramsdell, 1982; Greenburg, 1982; Hogan & Mishler, 1980; Huntley, Schmeiser, & Stiggins, 1979; Quellmalz, 1984a; Stiggins, 1982, 1987; Veal & Hudson, 1983). Though multiple choice tests in language arts assessment such as the California Achievement Test and the Iowa Test of Basic Skills are common components in many state assessment programs, accountability proponents charge that direct assessment is more desirable. Despite increased scoring costs and more time required to evaluate the compositions, direct assessment is viewed as not only being more authentic (Wiggins, 1989) but also as possessing more face validity (Veal & Hudson, 1983). Conlan (1986) explains:

> A test that requires actual writing is sending a clear message to the students, teachers, parents, and the general public that writing should be taught and tested by having students write. Although it may be that a test that includes a writing sample will gain little in psychometric terms over an all-multiple-choice test, the educational gains may be enormous. (pp. 110-111)

And, for those who support direct measures, "the political clout that a writing sample provides for teaching writing and for emphasizing writing across the curriculum has no monetary equivalent" (p. 111).

Aside from increasing face validity, large scale writing assessments have also been used to provide a more accurate evaluation of student writing skills both in terms of reliability and construct validity. Grades alone can often prove to be erroneous indicators of writing performance (Stiggins, Frisbie, & Griswold, 1989). Consequently, to assert that the greater percentage of students within a given state did well in their language arts courses may or may not accurately reflect how well these students write. A large scale assessment provides a vehicle whereby a large population can be evaluated using an established standard of performance and a standardized scoring procedure. Moreover, in those states where the scoring model provides a multidimensional analysis of the strengths and weaknesses of individual compositions, such information can prove useful both to curriculum developers in the state departments of education and to the classroom teachers and administrators as well (see Appendix B, Individual Student Profiles).

Secondly, in many states such as New York, South Carolina, Texas, or Louisiana, large scale assessment serves as a "gate-keeper" or "exit" examination for prospective graduates (e.g., New York State Regents Competency Tests; South Carolina Exit Examination; Texas Educational Assessment of Minimum Skills; Louisiana Educational Assessment Program). A failure to achieve an

attainment score on the written composition portion of the state assessment program prohibits students from graduating. Though students must pass the assessment to receive a diploma, they are usually given several retake opportunities if their initial efforts fail. In essence, the assessment serves to validate the graduation certificate.

Prompted by accountability legislation, states have also used large scale writing assessment to evaluate the standards set forth in curriculum guides. As John Kay, research associate on the Southern Regional Educational Board notes, "Curriculum guides alone do not ensure uniform or consistent instruction and achievement for courses offered statewide" (1989, p. 2). Thus, to determine whether these curriculum standards are achieved, "a systematic, objective evaluation . . . is necessary" (p. 2).

In terms of evaluating composition instruction in a state's language arts program, the use of a direct writing assessment is usually seen as the most viable means of obtaining such information. Many states, however, administer both an indirect and a direct writing assessment, producing what Gertrude Conlan has described as an evaluative "partnership" (1986, p. 116). Such a partnership not only provides a more accurate "global picture of writing competence" (Kean, 1983, p. 23), but

also permits a more "fair" and "accurate" basis for "the judgments and decisions" (Conlan, p. 124) evolving from the information obtained. This partnership, brought about through multiple indicators, is also strongly endorsed by test experts including Bernard R. Gifford, chairman of the National Commission on Testing and Public Policy (Evangelauf, 1990, p. A1).

Not only can aggregated data be used to determine how well curriculum guidelines are being met, but comparative studies "across class sections, schools, and districts within the state" (Kay, 1989, p. 2) can also be made. This information can be used in progress profiles. These profiles, which serve as report cards for individual schools and districts, provide "a data base for educational planning" and serve as a means for "increasing accountability" (Louisiana Dept. of Education, 1989c, p. [1]). Though focusing on a multitude of variables, these report cards place considerable importance on student performance on standardized examinations, especially the norm-referenced and criterion-referenced tests. In view of the recent concern over writing and writing instruction, the written composition component of the criterion-referenced examinations is generally regarded as one of the primary indicators of student performance and thus of effective school instruction.

Specifying Writing Goals in Writing Assessment

In his study of writing assessment, Lee Odell (1981) has defined writing competence as "the ability to discover what one wishes to say and to convey one's message through language, syntax, and content appropriate for one's audience and purpose" (p. 103). Other scholars, such as Mellon (1977), Purves (1984), and Laib (1989) have proposed similar definitions.

However, the capacity to assess this ability by defining in rather exact terms what must be viewed as "good" or "competent" writing can often prove a difficult task (Moss, Cole, & Khampalikit, 1982; Polin, 1980; Prater, 1984; Quellmalz, 1984a, 1984b). Applebee, Langer, and Mullis comment on the problems involved in obtaining an "operational construct":

> The particular definition of good writing that underlies test development not only influences decisions about the nature of items that comprise the test but also affects the emphases in scoring them, the criteria used for success, the unit of analysis . . . the choice of a coding system, and the parameters for what can be learned about writing achievement as a result of subsequent analyses.
>
> (1989, p. 9)

When assessment programs are in their initial stages of implementation, the necessity of establishing a strong

knowledge base for determining writing standards is essential. Ruth and Murphy (1988), in their examination of writing assessment, find that discourse theory plays an important role in influencing planners' decisions. Especially influential in the decision process are Bain's classical system, Rockas's (1964) concrete and abstract modes, D'Angelo's (1980) conceptual rhetoric, and Kinneavy's (1971) aims of discourse. In addition to these "categorical systems" (Ruth & Murphy, pp. 88-92) which focus on the products of writing, "relational systems" (pp. 92-95) have proven important also. Relational systems such as Moffett's (1968) and Britton's (1975) discourse models which address both the products and the processes of writing have affected both goal setting and criteria establishment.

Discourse theory also influences the modes in which students are tested. Relying on the strategy guides produced by departments of education as a basis, state writing assessments use as one of their primary evaluative criterion, the ability of students to write effectively within a given mode. In focused holistic scoring especially, the failure of a writer to respond to a prompt within the specified mode can greatly affect the holistic score. The effect is equally pronounced in those programs using analytic procedures. The Louisiana Educational Assessment Program (LEAP), for example, uses a scoring

model comprised of five dimensions to evaluate writing. Dimension 1, "Responsiveness," evaluates student proficiency in addressing the topic, providing appropriate language and tone for the intended audience, and adhering to the prompt requirements (Louisiana Dept. of Education, 1989a). "Prompt requirements" refers to the mode specified in the writing prompt. In addition, Louisiana, like other states, places weights on certain dimensions which are seen as critical to the learning process. One such weighted dimension in the Louisiana scoring model is Responsiveness. As a result, though an essay may demonstrate effective control in other dimensions which are not weighted, the overall score may be reduced considerably if the student chooses to write a narrative when argumentative writing is demanded.

The choice of modes for particular grade levels differs from state to state. Research has shown that of the four traditional modes commonly assessed (narrative, expository, descriptive, and argumentative), narrative and descriptive writing are less demanding syntactically than expository or argumentative writing (Crowhurst, 1978; Freedman and Pringle, 1980; Hillocks, 1986; Quellmalz, Capell, and Chou, 1982). Consequently, departments of education frequently incorporate argumentative and expository writing into their secondary schools' assessment programs and narrative and descriptive writing

into their middle and elementary level examinations. Formats do vary however. West Virginia, for instance, uses an identical prompt for both its eighth and tenth grade assessment. Consequently, with both populations responding in the same mode, the ability to evaluate writing achievement as well as to compare growth is enhanced (see West Virginia Dept. of Education, 1989, Interpretive Guide).

In a similar manner, national assessment programs such as NAEP also rely heavily on discourse theory for developing their assessment criteria. However, though NAEP generally follows the trends established in state assessment programs, the writing tasks differ slightly, especially in the choice of discourse modes. In the assessment of writing conducted in 1988, the writing tasks involved informative writing, persuasive writing, and imaginative writing. Informative writing, predicated on the student's ability "to convey ideas" and "to inform others about facts, feelings, or procedures" (Applebee, Langer, Mullis, & Jenkins, 1990a, p. 11), closely approximated the demands of expository writing. In terms of the five informative tasks included in the 1988 assessment, "one required a report from personal experience, three required reports from given information, and one required analysis of given information" (p. 11).

NAEP's incorporation of persuasive writing tasks also paralleled the actions of state programs. Persuasive writing tasks, common in most state writing assessments, were seen as means "to influence--to change ideas or actions" (p. 26). The six persuasive tasks used by NAEP addressed two functions: "writing to convince others to adopt a particular point of view" and "writing to refute an opposing position" (p. 26).

The third category chosen for assessment involved imaginative writing, writing which allowed students to "step into a visionary world of ideas, images, and sounds" and "create a momentary reality . . . apart from the everyday" (p. 41). Unlike informative or persuasive writing, imaginative writing is not mode specific. Nonetheless, considering the nature of the prompt which asked students to write a story about their imagined adventures with a magic flashlight that had special powers, the use of narrative is strongly implied.

Paralleling to some degree the specifications established by NAEP, the writing components of such commercially prepared assessment instruments as the California Achievement Tests (CAT) also rely on discourse modes as a basis for evaluation. However, rather than the three modes used in the NAEP, the CAT focuses on four modes: description, narration, exposition, and persuasion (CTB/McGraw-Hill, 1986a). And, much like other

assessments, description prompts are restricted to the elementary grades, while persuasive prompts are limited to the middle and secondary grades. In terms of the other two modes, narrative prompts are used in grades 3 to 10 while expository prompts are used from grades 5 to 12 (CTB/McGraw-Hill, 1986b). Unlike the NAEP evaluation which is essentially a non-profit national assessment, the CAT, the Metropolitan Achievement Tests (MAT-6), as well as the Stanford writing assessment and other similar instruments are commercially designed writing assessments intended for purchase by state educational departments. The Oklahoma school testing program, for instance, uses the MAT-6 Writing Test developed by the Psychological Corporation, whereas states such as Hawaii rely on the Stanford Achievement Test.

Though NAEP dictated the mode of discourse at a particular grade, state departments of education by opting to use the CAT, have considerable options available as to what mode to test at a certain grade level. By choosing a particular form and level of a writing test, a state may thus select a mode of discourse it deems most appropriate for its student population.

Though the labels applied to the writing tasks may differ from state to state or from state to national programs, essentially the focus remains constant: the discourse modes serve as vehicles for determining the

writing tasks and provide a basis for maintaining continuity within scoring dimensions.

Scoring Models

The scoring criteria and rating scale format used in large scale writing assessment vary. Edys Quellmalz (1984a), writing in Educational Evaluation and Policy Analysis, notes that one of the most important concerns

> . . . of a writing assessment is to insure that criteria are sufficiently precise to permit standard, replicable application. It is important not only that criteria be uniformly applied by trained raters participating in the assessment, but that criteria be clearly understood and interpreted by teachers, students, parents, and program personnel. (p. 66)

And, in terms of educational improvement, "the student should be the intended beneficiary" (Quellmalz, 1984b, p. 29). In addressing such needs, a variety of scoring procedures have emerged. Holistic scoring, primary trait scoring, and analytical scoring constitute the major approaches. The strengths and weaknesses of these approaches have been addressed frequently over the past decade (Davis, Scriven, & Thomas, 1987; O'Donnell, 1984; Purves, 1984; Quellmalz, 1984a, 1984b; Ruth & Murphy, 1988; White, 1985).

Developed from research conducted by Godshalk, Swinefold, and Coffman (1966) for the College Entrance Examination Board, holistic scoring "places emphasis on evaluation and response to student writing as a unit without sub-scores or separable aspects . . ." (White, 1984, p. 400). A modification of what has been termed "general impression scoring," the holistic method "is able to achieve acceptably high reliability by adding a series of constraints to the economically efficient" (p. 403) scoring model created through the efforts of previous researchers. O'Donnell (1984) explains how this holistic scoring procedure is applied:

> Papers are scored by trained raters on a numerical scale, usually a four point scale. Once the writing samples are collected, the raters or scorers sort the samples into four stacks, relating the quality of the essay only to other papers in the group rather than to a predetermined example of 'good' writing. Papers are typically read by two raters, and the scores they assign . . . are summed into a total score. If there is a discrepancy of two score points, the score is reconciled by yet a third reader/rater. (p. [1])

Though this method is widely used in assessment programs, Mullis (1984) cautions that the use of holistic scoring can also present some problems, especially in interpreting the scores:

> The concern arises when the data are used immediately to establish proficiency in a concrete sense. Because the standards are relative to the papers collected, one cannot assume that the better papers are good or that the poorer papers are bad. (p. 17)

Davis, Scriven, and Thomas (1987), citing other deficiencies in the model, contend that "holistic scoring does not measure or provide information about particular factors that might contribute to effective writing" (p. 91). Moreover, "holistic scoring yields only limited information (a total point score) which is not very useful for formative purposes" (p. 91). Despite the model's limitations, many researchers and educators (Braungart, 1984; Brown, 1980a; Charney, 1984; Mullis, 1984; Myers, 1980; White, 1984, 1985) endorse its use. Myers, in his examination of evaluation procedures, finds holistic scoring to be "one of the most productive ways to assess writing . . ." (p. 1). Likewise, Mullis regards holistic scoring as "an excellent way to demonstrate the range of quality that exists in a particular population of students and to rank those students" (p. 17). Though at times subject to criticism, holistic scoring remains the dominant scoring procedure in large scale assessment at both the state and national level.

In contrast to holistic scoring, primary trait scoring attempts "to define precisely what segment of

discourse will be evaluated and to train readers to render . . . judgements accordingly" (Lloyd-Jones, 1977, p. 37). The success of such a scoring system rests on the ability of assessment planners not only "to define the universe of discourse" and "to devise exercises which sample that universe precisely," but also "to ensure cooperation of the writers" and "to devise workable scoring guides" (p. 37). The discourse model forming the infrastructure of primary trait scoring perceives of writing as serving three purposes:

1. Explanatory discourse(subject oriented)
2. Expressive discourse(discourser oriented)
3. Persuasive discourse(audience oriented) (p. 39)

In addition to focusing on the mode of discourse, primary trait scoring differs from holistic scoring in another way. Unlike holistic scoring procedures, "student papers are being measured against external criteria," rather than being "compared with one another" (O'Donnell, 1984, p. [1]).

The "great advantage" of this scoring system, as Edward White (1984) has stated, "is that it adds the option of a narrow focus to holistic scoring . . ." (p. 144). Thus, "when more narrow judgments are called for, as in many program evaluations, much research, and the most common teaching situations, a carefully designed

primary trait scoring will lead to more useful (if less global) information" (p. 148).

Unlike holistic and primary trait scoring procedures, "analytic scoring is designed to describe individual characteristics or parts and total them in a meaningful way to arrive at an overall score" (Mullis, 1984, p. 18). Paul Diederich (1974), who is given credit for the model's development, first used eight scoring dimensions:

I. General Merit

(Ideas, organization, wording, flavor)

II. Mechanics

(Usage, punctuation, spelling, handwriting)

(pp. 54-57)

Consequently, through the evaluation of each dimension or feature, analytic scoring "provides an analysis of the strengths and weaknesses of each paper and a record of why the paper received the score it did" (Mullis, 1984, p. 18). In addition to this strength, "analytic scoring may also reduce holistic bias--overreaction to some feature such as the use of colloquialism or poetic imagery" (Davis, Scriven, & Thomas, 1987, p. 91).

Analytic scoring has also come under strong attack. One of its more vocal critics, Edward White, argues that numerous shortcomings undermine the model's effectiveness. White (1985) asserts that "there has been no evidence of sufficient reliability or economy for such scales to make

them useful for testing programs where scores must be demonstrably fair and obtained at reasonable cost" (p. 123). He further views such scales as "uneconomical, unreliable, pedagogically uncertain or destructive, and theoretically bankrupt" (pp. 123-24). While other educators and researchers have recognized and addressed several of the model's deficiencies, few have voiced such negative criticism as White. Most proponents generally support analytic scoring for its ability to provide what Quellmalz (1984a) has termed "useful, reliable profiles of writing skill development" (p. 68).

Though holistic scoring, primary-trait scoring, and analytic scoring are the three dominant scoring models presently used in large scale assessment, few assessment programs rely on one specific scoring model as the sole basis for determining writing proficiency within a given population. For instance, an assessment program may combine analytical and holistic scoring, with the initial focus being placed on organization, support, and mechanics and a secondary focus placed on the overall effectiveness of the writing sample. Quellmalz (1984a) has labeled these "hybrid scales" (p. 68).

One of the more prevalent of these hybrid models is the holistic-analytic approach, which as Davis, Scriven, and Thomas have reported, is "gaining advocates" (1987, p. 92). Compositions are first "scored holistically, and

then, as an adjunct, a sample is scored analytically" (p. 92). Through this bi-level assessment process, certain advantages can be gained. Davis, Scriven, and Thomas explain:

> This postanalysis adds information about the qualities of individual papers that might have accounted for the holistic score and that is useful to teachers and students as formative evaluation. In addition, such postanalysis can provide a description of the particular weaknesses that characterize student papers at the various scoring levels. (p. 92)

The holistic-analytic format is one of many hybrid scoring variations. In the Texas Educational Assessment Program, which uses a focused holistic procedure, though "the total piece of writing is considered," the raters focus specifically on the student's ability to organize and respond to the purpose and audience (Texas Education Agency, 1987, p. 6). States such as Maryland and South Carolina employ holistic scoring as a primary means of assessment and then use analytic scoring on those papers not achieving the performance standard. Wisconsin, on the other hand, combines holistic with primary trait scoring. And, in Connecticut's scoring model, essays are assessed using all three scoring procedures--holistic, analytic, and primary trait. These variations in scoring procedures depend to a great extent on the manner in which the

results are used, funds available for scoring the essays and disseminating the findings, and the number of students to be assessed.

Assessment Programs at the National and Regional Level

Over the past two decades, an ever increasing number of assessments being conducted at both the state and national level has produced extensive profiles on student writing. In terms of a nationwide evaluation of writing, NAEP has provided the largest and perhaps the most widely disseminated body of information.

In its 1988 national sampling, 18,000 students at grades 4, 8, and 11 were given 16 minutes to respond to a prompt, and the writing was then scored using a five point holistic scale: not rated, unsatisfactory, minimal, adequate, and elaborated. From the trend analysis, NAEP reports that the levels in writing performance in 1988 appear to be substantially the same as in 1984 and that students' attitudes toward writing remained "relatively negative" (Applebee et al, 1990, p. 62).

Results of the 1988 study reveal that student responses to the informative tasks demonstrated "little progress" (p. 25) since 1984. Though the majority of eleventh grade students "were able to write from personal experience and supply adequate information for a job application . . . only slightly more than half were able

to write an adequate newspaper report from given information" (p. 25). Moreover, at grades four and eight, the majority of students when responding to reporting tasks seemed to lack "complex writing strategies" (p. 25). Slight improvement, however, occurred in analytic writing. At both the 8th and 11th grades, students "were more likely to write responses that were judged minimal or better" (p. 25). Nonetheless, neither 8th nor 11th graders improved in fluency and "the percentage of students writing adequate or better responses remained quite low (13 to 14 percent)" (p. 25).

In terms of persuasive tasks, the majority of students in both the 1984 and 1988 test administrations "were able to write at least minimal responses . . ." (p. 40). However, "only 16 to 28 percent of the students across all three grade levels" displayed "adequate or better performance . . ." (p. 40). Of the findings which researchers found most "striking" were the large number of 11th-grade students who "could not write a persuasive paper that was judged adequate to influence others or move them to action" (p. 40).

NAEP also examined trends in average writing performance, trends in grammar, punctuation, and spelling, and trends in attitudes, writing behaviors, and instruction. With the exception of eighth grade writing, results "reveal few dramatic shifts" (p. 50) in writing

performance since 1984. While writing at grades 4 and 11 evidenced little change, the "average proficiency of eighth-grade students dropped significantly" (p. 50). According to the findings on grammar, punctuation, and spelling, most students in both 1984 and 1988 "were able to control the conventions of written English" (p. 58). Though papers in the 1988 administration were "slightly longer," the "error rates remained relatively constant" (p. 58). And finally, as addressed earlier, while students in grade 4 had a more positive attitude about writing, students in grade 8 and especially grade 11 viewed writing as a far less positive experience.

Another study of importance evolved from NAEP's 1986 examination of writing proficiency of 11th graders in the eight member states of the Southern Regional Education Board (SREB): Arkansas, Florida, Louisiana, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. Using a two-stage random sampling, the SREB/NAEP assessment program administered a writing test to over 20,000 students. Similar in format to the 1984 NAEP assessment, the test required students to respond to three essay questions, each designed to test a specific writing skill. And, like the testing specifications previously established by NAEP, each essay question had to be completed within 16 minutes (SREB, 1986, p. 29).

Results show that of these states, only Louisiana's scores were "noticeably below the average" (SREB, 1986, p. 17), with West Virginia, Tennessee, and Virginia compiling the highest scores. However, though Louisiana students demonstrated the lowest performance, all of the participating states had a "high percentage of students scoring at or below the Minimal level" (p. 17). Other results indicated that "fewer than 25 percent of the 11th-grade students [were] achieving at the . . . skill levels necessary to begin college-level work" (p. 23).

Despite these findings, Winfred L. Godwin, President of the SREB, called the 1984 results "an important benchmark" (SREB, 1986, p. iv). Believing that scores would improve, he further commended the participating states for their "commitment" to "a program that put the results on the line" (p. iv).

Assessment Formats

Choosing appropriate discourse modes and choosing scoring models are but two of several issues facing assessment designers. Other key issues involve the development of prompts, the establishment of testing parameters, and the selection of scorers.

In her examination of issues in writing assessment, Spandel concludes that "of all the issues relating to writing assessment, none has seemingly been more

troublesome than prompt development" (1989, p. [9]). The prompt is the "stimulus material" on which students focus their written responses (Meredith & Williams, 1984, p. 12). It not only "provides the topic on which the student is required to write, and the audience to which the writing is addressed, but also the format in which the student is to construct the response" (p. 12). Thus, assessment programs are continually searching for those prompts which successfully adhere to such criteria while at the same time allowing "the student's powers of expression and communication [to be] stimulated to their maximum" (Ruth & Murphy, 1988, p. 37).

Much has been written about the characteristics of successful writing prompts (Conlan, 1982; Farrell, 1969; Hoetker, 1982; Hoetker, Brossell, & Ash, 1981; Irmscher, 1979; Meredith & Saunders, 1984; Miles, 1979; Ruth & Murphy, 1988; Scott, 1903; White, 1985). Most educators and researchers agree with White (1985) that certain traits are essential: clarity, validity, reliability, and interest (pp. 110-112). Expanding on these traits, Ruth and Murphy offer seven principles for designing writing tasks (pp. 37-38). These principles provide, in the words of Ruth and Murphy, an "evolving consensus" (p. 37) of the necessary elements for constructing effective prompts:

1. The subject should be potentially interesting to writers.
2. The subject should be potentially interesting to the evaluators.
3. The assignment should furnish data to start from.
4. The assignment should be meaningful within the student's experience.
5. The assignment should elicit a specific response and should place limitations on its content or form or both.
6. The assignment may suggest a carefully chosen audience beyond the teacher or the evaluator.
7. Assignment by subject or title alone, without a predication, is artificial and yields a lack of focus. (pp. 37-38)

In the concluding chapter of their text on designing writing tasks, Ruth and Murphy provide more detailed guidelines for topic development. These guidelines incorporate not only the current research on writing but also how this research may be applied to large scale assessment.

However, as educators and researchers widely agree, the process of devising appropriate topics for large scale assessments is not easy. White (1985) succinctly outlines the difficulty of the task:

> The extraordinary compression of the form, the need for exactness of communication, the requirement that the topic elicit an immediate response that can be wide ranging and even creative, and the tense importance of the occasion all add to the unique difficulty of the writing of writing topics. It is little wonder that few of our topics meet this challenge. (p. 119)

Constructing effective topics that can adhere to so many demands frequently results in a majority of possible topics being rejected. In large writing assessment programs such as those implemented through the Educational Testing Service, "only one topic in ten" (Conlan, 1982, p. 29) is accepted. State testing coordinators concur that the majority of proposed topics are frequently rejected and those that finally win acceptance are often subject to revision.

Building a item bank of essay topics can prove both a time consuming as well as an expensive undertaking. Whereas large testing corporations which assess writing construct their own topics, states must often pay for having the topics written and then field tested. Those states which do not hire consultants often acquire their topics from assessment consortiums. For example, the Northwest Evaluation Association (NWEA) of Lake Oswego, Oregon markets a direct writing assessment prompt

collection. A compilation of over 250 prompts, the collection is offered to state departments of education for a fee of approximately $5,000 (NWEA, 1989).

Establishing testing parameters has also been an issue. According to NAEP specifications, students are given a 16 minute writing period for each of three prompts. State programs, however, permit considerably longer writing periods. This decision to expand time lines results from several considerations. First, many states are not only concerned with the final scores assigned to an essay but also with determining what can be done to "improve classroom instruction and correct student skill deficiencies" (Meredith & Williams, 1984, p. 11). Though NAEP designers assert that writing proficiency can be assessed adequately using a 16 minute format, they also concede that the degree of insight gained into the strengths and weaknesses of a particular composition is limited (Applebee, Langer, & Mullis, 1984). Given more writing time, students are frequently able to produce longer, more developed compositions which in turn have the potential for providing educators with better perspectives on writing proficiencies.

Secondly, in New Jersey, Texas, Maryland, New York, and other states where the writing sample serves as a component within exit examinations, graduation can depend on the production of an effective composition. State

assessment coordinators argue that limiting the writing to 16 minutes would add stress to an already stressful situation and thus inhibit the writing. Though the compositions would generally be less lengthy and thus somewhat easier to score, the chance would still exist that students operating under such constraints would perform poorly. Cognizant of such concerns, states have adopted a variety of testing formats. Presently, Oklahoma permits 20 minutes for each response; New Jersey allows 30 minutes; Maine, 90 minutes for students to respond to two prompts; South Carolina, 50 minutes for a single prompt; and Louisiana, 70 minutes for a single prompt with additional time allowed if necessary.

In those instances where administrative procedures suggest an initial testing period but also permit a time extension, the writing test is generally regarded as being "untimed." This untimed format, Hoetker, Brossell, and Ash (1981) conclude, produces substantial benefits by lessening student anxiety. Such a view is widely supported among state testing coordinators (C. Pipho, Personal Communication, September 15, 1989).

Diversity in time allotments is evidenced in other ways. With a growing emphasis on process writing, several states are presently giving consideration to extending the writing beyond a single, timed session on a given day. Advocates of such testing procedures such as the Oregon

Department of Education have suggested that the initial drafting be done at one sitting, with the editing and revision at subsequent sittings.

After the prompt has been selected, the scoring model constructed, the testing procedures established, and the field testing completed, one of the final issues facing assessment administrators centers on those individuals responsible for actually scoring the essays. National assessments either score essays in their own facilities, using teachers and other educational personnel hired specifically to rate the compositions, or they contract with a scoring firm to provide the needed assistance. In state assessments, the approach is quite similar. For instance, Texas, Illinois, and Louisiana have essays scored by Measurement Incorporated, a scoring firm in Durham, North Carolina. South Carolina has its essays assessed by Data Recognition Corporation in Minnesota, and North Carolina uses Write Way, a North Carolina firm (W. Littlefair, Personal Communication, June 15, 1990). However, in states such as Georgia or Maine, compositions are scored by teachers from within the state at centralized scoring centers. The different approaches result from funding considerations, availability of trained scorers, political imperatives, and time limitations imposed by testing schedules.

Trends in Assessment

With the expansion of both state and national programs, new trends are beginning to reshape assessment programs. Perhaps one of the most recent developments is assessing writing through portfolios. In portfolio assessment, students collect their compositions written over the course of a semester or school year, and then choose certain exemplary pieces for final assessment (Educational Testing Service, 1989, p. 12). Using these exemplary pieces, "teachers can assess the relative progress students make in their development as writers without making value judgments about the relative quality of their work" (Gentile, cited in Educational Testing Service, p. 12).

The call for expanded uses of portfolio assessment has drawn strong support both in the United States and abroad (Belanoff, 1985; Camp, 1985; Corbett, 1989; Dixon & Stratta, 1982; Johnston, 1983; Murphy, 1985; Wiggins, 1989; Wolf, 1990). The views expressed by educators such as Corbett, Wiggins, and Wolf are generally indicative of the tone of the support. Marlene Corbett, writing on dilemmas in testing, advocates portfolios because they can "lead to the development of improved motivational and learning strategies" (p. [2]). Similarly, Grant Wiggins, senior associate with the National Center on Education and the Economy, regards portfolios as "complex intellectual

challenges" which "emphasize student progress toward mastery" (p. 711). "Only such a humane and intellectually valid approach," he continues, "can help us insure progress toward national intellectual fitness" (p. 712). However, as Dennie Wolf cautions, "the potential for developmental evaluation" is not "guaranteed by the sheer collection of pieces of finished work between the covers of a manila folder" (in press). Nonetheless, he, too, finds portfolio evaluation to be a "rich" means of assessment which permits the student to be both writer and critic.

In terms of large scale assessment, many states are presently examining means for incorporating portfolio assessment into their testing programs. Rhode Island, for instance, with the assistance of the Educational Testing Service, has used portfolios to determine the extent to which their state assessment in writing correlated with actual classroom practice (Educational Testing Service, 1989, p. 13). Likewise, in seeking alternatives to its Mastery Testing, Connecticut is examining portfolio assessment as a viable tool to evaluate writing progress and performance. Lynn Bloom, Aetna Chair of Writing at the University of Connecticut, supports such an alternative. While acknowledging that portfolio assessment is more time consuming, she believes such an

evaluative procedure to be "fairer to the students" (cited in Mackley & Straight, 1989, p. 3).

California is also extensively involved in piloting the use of portfolios. As a result of reform legislation enacted in 1983, the California Assessment Program (CAP) has actively sought new forms of assessment. California assessment specialists regard portfolio assessment as an integral element of this reform. Utilizing such an approach supports "instructional reform by going beyond the bubble to indicate more fully what students know, how well they think, and what they can do" (cited in Roeber, 1990, p. [20]). Educational leaders in Vermont, also attentive to reform, closely followed California's initiative and have already implemented portfolio assessment through a series of pilot projects (personal communication, G. Hewitt, September 24, 1991).

Another trend associated with large scale assessment which has received recent attention is the emphasis being placed on preparing students to take tests, or what Linda Darling-Hammond (cited in McClellan, 1988) labels "test-managed instruction" (p. 768). Advocates like Carmen Woods Chapman (1989) feel that "teaching to the writing test is O.K." and that such preparation is a positive method of "integrating classroom instruction with assessment"(p. 9). However, critics charge otherwise. Such emphasis on test preparation, argues Bernard Gifford,

is changing many schools into "test-preparation institutions" (cited in Evangelauf, 1990, p. A31). Mary McClellan (1988) citing other dangers, contends that "testing has changed dramatically from its former role as an index of educational progress to its current role as an aggressive force in the establishment of educational priorities and practices" (p. 769). Moreover, as George Madaus notes, in those assessment programs where "high-stakes decisions" are involved, "the test will eventually distort the teaching and learning process" (cited in McClellan, 1988, p. 769). As more testing occurs, and more comparisons between states, districts, and schools are made, the increased emphasis on "teaching to the test" provides a basis for extended debate.

Implications for the Study

As research shows, the large scale assessment of writing is conducted nationwide but has only become an integral part of state testing programs within the past three decades. Further research reveals that such testing depends on a variety of assessment instruments and scoring models.

Viewed in comparison, Louisiana's writing assessment is similar to those found in other states not only in terms of the assessment format but also in terms of its

hybrid scoring model. Research also suggests that such a model provides several benefits. In this study especially, one benefit is the broad spectrum of data provided by the dimension scoring. This form of scoring enabled the researcher to determine more accurately the quality and quantity of the changes between the first and final drafts.

PREWRITING, DRAFTING, AND REVISION IN LARGE SCALE WRITING ASSESSMENTS

Overview

E. M. White contends that writing assessment "cannot and should not be separated from writing instruction" (1985, pp. 249-250). Spandel agrees but argues that a methodology for achieving such an integration is not easily attained. At the center of this "difficult-to-resolve" issue is the task of "designing procedures that reflect the way writing is taught in the classroom, or the way student writers normally go about generating stories and essays" (Spandel, 1989, p. [5]). Consequently, as large scale assessment programs strive to replicate classroom practices in their testing procedures, the stress on "preserving more steps of the 'real' writing process" (Ruth & Murphy, 1988, p. 241) becomes more pervasive.

The steps commonly addressed in large scale assessment usually involve prewriting, drafting, and revision procedures. These procedures, which support a "natural process of conception, development, revision, and editing" (Ruth & Murphy, 1988, p. 241), are incorporated not only into the actual test administration but also into the accompanying strategy and interpretive guides and assessment overviews. Through these means, the assessment program attempts to unite the curriculum with the assessment instrument while at the same time directing an important signal to teachers and administrators. This signal, embedded within the test design and other supportive literature, calls for more attention to process writing (Lederman, 1986).

In the test administration, process writing is encouraged through the wording of the prompt, suggestions offered to students through their examination booklets and the test administrators manual, and writing checklists. Often, the wording of a particular prompt can emphasize the role that process writing plays in an assessment. For instance, prompts may suggest that students reflect on their topics before writing or organize their topics on scratch paper prior to drafting. Other prompts use the words "review" and "proofread" to encourage revision and editing. Though the length as well as the content of prompts may vary, the embedding of process indicators is a

common method used by many assessment programs to integrate classroom practices into their test administrations (see Appendix B, Graduation Exit Examination).

The emphasis on process writing is also addressed in examination booklets and test administrators' manuals. In the examination booklets, where the students are given space to write their responses to the prompt, the instructions will indicate how the writing must proceed and what constraints exist. New Jersey's High School Proficiency Test, which is typical of assessment instruments in other states, encourages process through several means. First, in the "General Directions" which are adjacent to the essay topic, the instructions reinforce the use of prewriting, drafting, and revision:

> You may wish to take the first few minutes to think about how you will organize what you have to say before you write. If you wish to make an outline or any notes, use the space for NOTES provided on the back of this sheet. This space is meant to help you plan your essay, but your notes will not be scored.
>
> (New Jersey Dept. of Education, 1989a, p. [1])

Here, students are encouraged to both reflect on what they are about to write and to construct a preliminary draft prior to their final writing.

Later in the "General Directions," they are also encouraged to "go back over the essay using the Writing Checklist to improve what [they] have written" (p. [1]). Writing checklists, which Craig Mills of Educational Testing Services has termed "immensely valuable" (Personal Communication, July 1990), have become integral components in those assessment programs which address process writing within the instructional format of the instruments (e.g., Maryland Functional Writing Test, 1989; Oregon Statewide Writing Assessment, 1989). Typically, a writing checklist is either included within an examination booklet or distributed as a handout prior to testing. New Jersey's checklist, which is intended as an instrument for editing, addresses such issues as writing on the assigned topic, supporting the topic with details, establishing clarity, using proper sentence formation and usage, and applying the correct rules of mechanics (New Jersey Dept. of Education, 1989b).

Louisiana's assessment program has adopted a similar format for use in the testing of written composition. In addition to a writing checklist, directions are also given which encourage a four step approach to the composition writing: planning, drafting, revising, and proofreading. Like the New Jersey assessment instrument, the directions which address planning and drafting encourage students "to make notes, an outline or a rough draft" (Louisiana Dept.

of Education, 1990, p. [2]). The second step, revising, suggests that the students may "shift ideas or change words to make [the] paper better," and in the final step, proofreading, the use of a writing checklist which the Louisiana Department of Education provides is recommended (p. [2]).

Oregon's assessment program, which typifies the multi-session approach, not only embodies the process features of the New Jersey and Louisiana assessments but also provides extended explanations on how this process approach may be best applied. The writing assessment spans three days, with one class period each day devoted to the actual writing. Students choose one of two topics and may write either a story, an essay, a letter, or any other form of prose that they choose (Oregon Dept. of Education, 1988b, p. [1]). To assist them in their responses, a four-step, process-oriented writing procedure is encouraged:

1. Do some prewriting on your own, if you wish.
2. Write a rough draft.
3. Revise that rough draft, using a Guide to Revision that your teacher will give you.
4. Recopy your final draft into a special booklet that your teacher will give you. (p. [1])

These instructions are later expanded to provide a more in-depth explanation of how much time these writing

sub-processes will require and how one step builds on the previous one. And, as with both the New Jersey and Louisiana writing assessments, the use of a checklist is also a key feature (Oregon Dept. of Education, 1988a). Thus, though testing formats used by state assessment programs may differ, increasing evidence indicates that process oriented instructions and writing checklists are used to encourage prewriting, drafting, and revision.

Other sources for encouraging process writing are the test administrators' manuals, which coordinate the composition testing by providing both a format for the test administration as well as suggestions for maximizing student performance. Mary Lynn Helscher, an assessment director for National Computer Systems as well as Craig Mills of Educational Testing Services both regard these manuals as "vital" components within a testing program (M. L. Helscher, Personal Communication, October 15, 1989; C. Mills, Personal Communication, July 15, 1990). In those assessment programs that promote prewriting, drafting, and revision during large scale assessment, the comments that teachers are instructed to make to students are seen as endorsements of process writing. However, though such comments are commonplace in the manuals on both the state and national level, no studies were found which address the effectiveness of using "process" language test administrative materials.

Strategy guides also frequently promote process writing (e.g., Delaware State Dept. of Education, Writing Resource Guide; Illinois State Dept. of Education, Write on Illinois!; Louisiana Dept. of Education, LEAP Strategies Guide). These resource guides, which are issued primarily through state departments of education, assist students and teachers in preparing for large scale assessments. In Louisiana, for example, shortly before its Graduation Exit Examination was implemented, a series of four guides were written, each focusing on a specific content area. Known as the LEAP Instructional Strategies Guides, they were "intended to provide a clear description of the way in which specific skill areas are assessed" and "instructional considerations that might be used by Louisiana educators in promoting proficiency in these target areas" (Louisiana Dept. of Education, 1986b, p. 2).

In the English Language Arts Strategies Guide, one section is specifically directed toward composition. Unlike the state curriculum guide in language arts, however, the instructional strategies section goes further than simply defining the elements of the writing process. Viewing the writing process as a four step procedure--prewriting, drafting, revision, and final writing--the Strategies Guide offers several suggestions for teaching writing. Considerable attention is devoted to prewriting and how "clustering" and free writing can play important

roles. In addition, considerable emphasis is also placed on organization. What the Strategies Guide tends to repeatedly reinforce, however, is that the first draft may take many forms and that students may avail themselves of a variety of writing strategies. In fact, the Strategies Guide concedes that in writing under the constraints of a timed examination period, a rough draft might consist only of notes. Such realistic expectations tend to set the tone of this section, with continued emphasis being placed on practical advice:

> A first draft should, ideally, be produced and then painstakingly edited for errors in organization, punctuation, spelling, capitalization, sentence formation, and word usage. Due to time limits, a student writing a LEAP composition might wish to go directly from notes to a final draft. If so, this final version should be written carefully and, in addition, should be proofread and corrected after it has been completed.
>
> (Louisiana Dept. of Education, 1986b, p. 37)

Thus, a strategies guide can promote instructional concerns, and in terms of writing, such a guide links instruction and testing.

The roles of prewriting, drafting, and revision are promoted in other ways. In addition to strategy guides, both national and state assessment programs disseminate a

variety of assessment overviews and interpretive guides. A Maryland brochure, which delineates the goals and methods of the state's functional writing test, suggests a home-school partnership. In order to "help . . . students become better writers," parents are asked to "encourage students to use a process of brainstorming, drafting, and revising before they write a final copy" (Maryland State Dept. of Education, 1989, p. [4]). Likewise, a brochure entitled "Coming Soon to your School . . . High School Graduation Exam!" produced by the Louisiana Association of Educators and the National Education Association functions similarly. Students are told that on the written composition examination they "will be allowed to write a rough draft (first try)" and then on a later final draft they "should improve on this first try" by correcting any errors (1989, p. [3]). Supportive materials such as the Maryland and Louisiana brochures which encourage drafting and revision exemplify state efforts to promote process writing.

However, such guides may also support writing strategies. In general, an interpretive guide is designed to help its readers understand, explain, and use the results of a particular assessment program. The Louisiana Educational Assessment Program's guide, which typifies the guides distributed by other state departments of education, acknowledges process writing as important:

> The State of Louisiana gives careful instructional attention to the writing process. The instructional program addresses four stages of writing: prewriting, draft writing, revising, and final writing. The LEAP supports and reinforces this instructional model by duplicating, to every reasonable extent, the same process in its direct writing assessment. Prompts encourage examinees to engage in the entire writing process. (Louisiana Dept. of Education, 1989a, p. 3)

Likewise, the West Virginia interpretive guide explains that the state's written composition "test is designed to parallel the writing process as closely as possible . . ." (W. Virginia Dept. of Education, 1989, p. 7). To this end, "students are asked to plan, write a first draft, revise, edit, proofread, and write a final draft" (p. 7). Thus, through interpretive guides, brochures, and other forms of supportive literature, assessment programs attempt to define the role prewriting, drafting, and revision can play in the overall evaluation of writing.

Prewriting, Drafting, and Revision Studies in Large Scale Writing Assessment

The basic differences between these studies and those cited previously in this chapter involve the number of students sampled and the context of the assessment.

Whereas writing researchers such as Perl or Sommers examined the writing strategies of several students, the evaluation of writing in a large scale assessment involves a substantially larger population, often in excess of a thousand. For example, the present study being conducted on prewriting, drafting and revision in large scale writing assessment examines the writing of 1,467 Louisiana students. Other studies such as those conducted by NAEP often involve a nationwide sampling of over 20,000 students. However, though several important studies of writing in large scale assessments have emerged over the past decade, those studies examining prewriting, drafting and revision are limited.

Of those assessment efforts, a NAEP study of student revision practices conducted in the mid 1970s is one of the largest and most comprehensive of the early large scale assessment endeavors. The study, entitled Write/Rewrite: An Assessment of Revision Skills, sought "to ascertain how 9-, 13-, and 17-year-olds make revisions of their own writing" (NAEP, 1977, p. 1). In seeking such data, researchers asked "9- and 13-year-olds to write and revise a school report" while 17-year-olds were asked "to write and revise a letter in response to a practical, reasonably complex problem. Approximately 2,500 individuals at each age level responded to one of these exercises" (p. 2). Nine and 13-year-olds were permitted

"a maximum of about 15 minutes to write the first draft with a pencil and 13 additional minutes to make revisions with a pen" (p. 6). Seventeen-year olds, on the other hand, were allotted 18 minutes to compose (p. 17).

To classify the revisions, nine categories were established: cosmetic, mechanical, grammatical, continuational, informational, transitional, stylistic, organizational and holistic (pp. 13, 23). Results reveal that 13-year-olds not only made more higher level revisions than 9-year-olds but also that their essays "demonstrated a broader range of types of revisions . . ." (p. 12). In contrast, 17-year-olds made more stylistic and informational changes than either of the other two groups. Though most students at all levels engaged in some form of revision, the study found that the "revisions seldom improved the overall organization, radically changed the tone or added important facts . . ." (p. 27).

Another assessment effort which focused specifically on revision was the Wisconsin Department of Public Education's 1981 and 1984 studies of student revision practices. Program specialists who developed the assessments "felt that it was important not only to determine how well students [were] able to write, but also to determine how well students revise their own papers" (1985, p. 1). Vickie Frederick, who prepared the final report, explained the research design:

> In March 1981, the Wisconsin Pupil Assessment Program measured writing skills of randomly selected statewide samples of fifth, eighth, and eleventh grade students. A total of approximately 4,200 students each wrote responses to two exercises. One exercise required an impromptu response to be completed in one session. The other exercise required students to write a rough draft during one testing session, and in another testing session at least one day later, they were given the opportunity to revise their rough drafts to produce a final copy. This writing assessment was administered again in March, 1984, to random samples of approximately 3,500 fifth, eighth, and eleventh graders.
>
> (Wisconsin Dept. of Public Education, 1985, p. 1)

As the report further indicates, these revision studies were to perform a threefold purpose:

> 1. to determine if the students revised their rough drafts;
> 2. to observe and describe the kinds, extent, and quality of revisions made; and
> 3. to provide suggestions for teaching revision skills. (1985, p. 1)

Though the study examined three grade levels, the results of the 8th and 11th grade writing provide the most useful data on revision practices. Researchers concluded that

"eighth grade students appear to perceive revision as merely recopying their rough drafts with very few significant changes" (1985, p. 9). Eleventh grade students on the other hand, "showed a greater capacity for making structural changes with about 50% of them showing evidence of having made reorganizational changes" (1985, p. 9). These findings are supported by research conducted on smaller samples by other investigators (Bridwell, 1980; Emig, 1971; Flower, 1979, 1981; Witte & Faigley, 1981).

Thomas Gee (1984) conducted an equally important study. His investigation, which drew on the efforts of 1,372 twelfth grade writers, examined "the relationships between the quality of writing on composition examinations . . . and outlining, rough drafting, and revision" (p. 3). Gee found that of the total number of students in the sample, approximately 5% wrote neither an outline nor a rough draft and only 6% wrote an outline without a rough draft (p. 20). In terms of performance on their final drafts, of those students who chose to write neither an outline nor a rough draft, "over 80 percent . . . scored 1 or 2 on their compositions" (p. 19). (The four point evaluative scale used a "4" as the highest score and "1" as the lowest.)

As Gee further discovered, the form, as well as the quality of the outlines, varied substantially. In some instances, students used "elaborate schemata written out

in complete sentences," in others, "as few as four points jotted down in phrase form" (p. 20). However, in terms of the more structured approaches to prewriting, only 5% of the papers which used outlining, did so in formal outline fashion. He also observed other features:

> A few students began with outlines which became more and more elaborate as they progressed until finally they became a rough draft. Others outlined their essays completely, but developed their rough drafts only partially before beginning the final draft. Very occasionally, an outline, although on topic, was not followed sequentially at all when the rough or final draft was written. (p. 21)

Gee concluded that "a definite correlation exists between essay quality and the use of an outline and rough draft together" (p. 27). More specifically, his results reveal "that outlining alone does not correlate with the score obtained" (p. 19), a finding supported by previous research (Emig, 1971). The findings of his study also indicate "that thinking about the subject of the essay is facilitated by writing ideas down, first of all in some point-form fashion and, secondly, in some development and elaboration of these points" (p. 30). Though outlining is generally regarded by classroom teachers as a useful prewriting heuristic, few large scale studies have been conducted to assess this hypothesis (Ellis, 1983).

To analyze the revisions, Gee established six categories: mechanical, lexical, syntactic, stylistic, figurative, and rhetorical (pp. 12-13). Of these six, findings indicate that stylistic changes were the most common form of revision, closely followed by figurative changes and mechanical changes. Gee also discovered that weaker students "tend to revise so as to expand the text by repetition." As a result, "they tend to produce more rhetorical and stylistic revisions . . . than do students of greater ability" (p. 27). Most importantly, however, his findings suggest that "the amount of and type of revision carried out by students . . . are unrelated to the quality of the final essay; that is, the revision changes made between the rough and final drafts on 4-score papers did not differ significantly in number or kind from those on 1-score papers" (p. 24).

With the emergence of the early NAEP studies in 1977, Wisconsin's two part study in 1981 and 1984, and Gee's 1984 research project, state departments of education initiated more expansive projects directed towards evaluating prewriting, drafting, and revision practices. As part of the Connecticut Assessment of Education Progress (CAEP), a revising test was developed early in the 1980s. Joan Baron (1984), who assisted in constructing the examination, discussed its format:

> . . . students are told that they have been appointed a junior editor of a student newspaper responsible for proofreading, editing, and revising several pieces of student writing, each with a prespecified type of error. In addition to correcting other students' errors in word choice, punctuation, and capitalization, students are asked (on separate pieces of writing) to add facts or examples to back up opinions, decide where paragraphs should begin, provide transitional words, write opening and closing sentences, rewrite a story for a different audience, and remove slang from a letter. (p. 28)

Designed primarily for diagnostic purposes, the test also included "exercises requiring students to eliminate redundancy, repair dangling modifiers, combine sentences, and summarize the information presented in a bar graph" (Baron, 1984, p. 28). Baron supported the test not only because it isolated "many of the components of good writing and [asked] students specifically to revise them" but also because more could be learned "about certain aspects of writing from revisions than from their longer self-generated essays" (pp. 28, 38).

In addition to Connecticut's efforts to examine revision practices, South Carolina, with the assistance of NAEP examined the impact of time constraints on the prewriting, drafting, and revision practices of its

student writers. Unlike the NAEP writing format which permitted students 16 minutes for each of three prompts, the South Carolina writing assessment allowed students unlimited time to address a single prompt. Since the state had placed emphasis on process writing in the classrooms, educational personnel "believed that providing students with additional time would allow them to implement writing process activities that they had been taught and thus would more accurately reflect their writing proficiency" (Applebee, Langer, & Mullis, 1989, p. 7). In 1987 a joint study was conducted to determine if additional time for prewriting, drafting, and revision would affect the quality of the final product. One sample of 204 students was given 16 minutes to address each of two writing prompts, one on recreational opportunity and the other, school rules. Another sample of 203 students was given 50 minutes to write on the recreational opportunity prompt and 16 minutes on school rules.

Findings revealed that of the students who wrote 16 minutes, 31% engaged in prewriting activities whereas of those who had 50 minutes, 37% made use of the planning space provided. Results also indicated that those who had additional time performed 11 points higher than their counterparts. From the results, researchers concluded that the additional time did, indeed, provide "some benefit" although the gains were "less than expected" (p.

32). Researchers further concluded "that the extra time was of more benefit to better writers, who were able to take more advantage of the time to improve their writing" (p. 33).

Another source of data on prewriting, drafting, and revision results from studies conducted in 1988 by NAEP as part of their nationwide assessment of writing. Though much of the information on using process strategies was obtained through self reports and refers more specifically to classroom practices, researchers were able to evaluate planning and revision strategies through direct means.

On both the short (10 or 15 minute) and long (20 or 30 minute) versions of a writing task, 8th and 12th grade students were given space for making notes or outlines. Evidence revealed that on the short version, less than 10 percent of the 8th graders chose to engage in prewriting activities as compared to 13 percent of the 12th graders. On the longer version, approximately 12% of the 8th graders planned while the figure for 12th graders was slightly over 18%. Researchers concluded that "though the provision of extra time was designed to encourage process activities, it appeared to have had very little effect on the amount of visible planning undertaken" (Applebee et al, 1990b, p. 26).

Revision practices were also examined. The writing assessment was formatted in such a way that "the layout of

certain tasks provided students with space to revise and edit their work, and the prompts reminded them to review their work and make any changes they thought would improve their papers" (p. 29). Researchers found that "almost none of the students recopied their papers or wrote a second version that differed substantially from the first" (p. 29).

Statistics revealed that approximately 75% of the eighth graders revised on the short versions as compared to 77% on the longer versions which permitted twice the response time. In contrast, 74% of the 11th graders revised on the short versions and 77% on the longer ones. Essentially, the percentage of those students revising remained the same for both grades. Further examination of revision strategies are planned in the 1992 assessment of writing.

Implications for the Study

Though the large scale assessment of writing has existed for several decades, few research studies on prewriting, drafting, and revision in large scale assessment have been reported. Moreover, few assessment models exist to examine the revision practices of a large sample of students such as those examined in the present study. Of those found in the literature, the Wisconsin model provided the most flexible instrument for measuring

large scale revision activities and thus became one of the two quantitative instruments used by the researcher.

Also absent from the literature were discussions relative to the use of qualitative instruments for examining revision practices. Accordingly, the researcher added an interview component to the study in an effort to examine, from an alternative perspective, not only the changes students made to their compositions but also why they made these changes.

SUMMARY

Research on the writing process has shown, contrary to early perceptions, that writing does not occur in a linear fashion but rather is a recursive, idiosyncratic process. Though different labels have been applied to the components of this process, researchers agree that the process is comprised of several stages and that writers are constantly establishing and reestablishing goals.

Prewriting, the first stage of the process, is a time of discovery and planning and embodies several interwoven subprocesses. Research reveals that anxiety and writing apprehension during prewriting can reduce the writer's effectiveness in planning and generating text. Moreover, whereas proficient writers are able to constantly establish and alternate goals on several levels of text construction, poorer writers are restricted to

sentence-level planning. Though studies show that students seldom spend considerable time on outlining, note-writing, clustering and brainstorming, these studies also support the theory that prewriting can have a positive impact on writing performance.

Drafting, like prewriting, may also be viewed as a time of discovery. During this stage, writers are able not only to identify and resolve conceptual and organizational problems but also to arrive at solutions to these problems. Part of the solution process involves revision, whereby the writers make internal as well as external changes to the text. Studies suggest that experienced writers are able to see revision as a recursive process and use a more holistic perspective when revising. In contrast, basic writers are unable to perceive dissonance and internalize needed changes. As a result, their revision efforts are directed towards lexical changes, stylistic improvements, and the elimination of mechanical errors. Also affecting the revision process is the ability to reflect critically on what has been written and to feel that the changes being made are meaningful.

The large scale assessment of writing has broadened over the past two decades to become an integral part of state and national testing programs. Driven by accountability measures and other public demands, states

have incorporated writing assessment to assess not only the effectiveness of curriculum guides but also to establish graduation guidelines. The National Assessment of Educational Progress (NAEP) has become instrumental in evaluating writing proficiency on the national level. As evidenced by both state and national assessments, most programs rely heavily on the direct assessment of writing and in many instances combine a direct assessment with an indirect assessment component. Further research indicates that in these assessments, holistic, primary trait, and analytic scoring are the dominant evaluation models. Issues which remain at the forefront in large scale assessment center on defining writing proficiency, establishing parameters for timed writing, constructing effective prompts, implementing portfolio assessment, and teaching to the test.

In large scale writing assessments, research suggests that prewriting, drafting, and revision opportunities are incorporated into many state and national evaluation programs. This incorporation takes such forms as writing checklists, process oriented instructions, strategy guides, and assessment overviews. Studies which focus on prewriting, drafting, and revision in large scale assessment indicate that students seldom engage in lengthy prewriting activities nor do they make substantial changes to their initial drafts when given the opportunity to

revise. The findings of these studies tend to support earlier studies which examined smaller numbers of students in other writing situations.

As large scale assessment programs continue to incorporate process writing activities into their evaluation instruments, the need to examine the role of prewriting, drafting, and revision will expand. In terms of large scale assessment, especially, such research is essential for better understanding how students "make meaning" (Berthoff, 1978, p. 80) through "experimenting" with language (Dowst, 1980, p. 70). Research into how particular writing skills and processes are exhibited in large scale assessment is at "a pivotal point" (Fitzgerald, 1987, p. 487).

CHAPTER 3

RESEARCH DESIGN

OVERVIEW

As previously discussed, the research design incorporates both quantitative and qualitative assessment procedures. The quantitative aspects will offer only descriptive analyses. Through quantitative procedures, the number of students in varied score bands who engage in prewriting, drafting, and revision, as well as the kinds and extent of their prewriting, drafting, and revision activities can be reported. Qualitative procedures provide additional and deeper insight into the prewriting, drafting, and revision strategies in a stratified sampling of students.

SAMPLE SELECTION

The study examines the writing of 10th-grade students who were administered a graduation exit examination in April 1989. Of the 64 parishes which participated, the entire body of writing samples of four were selected. Parish I (seven schools, N=349) was chosen because its students achieved the highest overall attainment rate on the written composition portion of the Graduation Exit Examination. Conversely, Parish II (one school, N=121), whose students had the lowest attainment rate, was also selected. To provide a geographic mixture, the remaining

two parishes were representative of Louisiana's cultural diversity. Parish III (seven schools, N=515) was selected as a north Louisiana parish and Parish IV (three schools, N=482), as a southern parish. Not only were the number of students in Parish III and Parish IV fairly equal but also the parishes' attainment scores on the composition testing were similar (Parish III, 86% and Parish IV, 87%). The schools within the chosen parishes constituted a cross section of urban, suburban, and rural instructional environments, and each school was racially mixed. As a result of these parishes being selected, 1,467 first drafts and 1,467 final drafts from 18 schools were available for analysis.

EVALUATION MODELS

Overview

Relying on both quantitative and qualitative assessment procedures, the research process functions on two levels:

Level I: A summary overview of the first and final drafts of the 1,467 students chosen for the study

Level II: (Part A)
An in-depth qualitative analysis of 20 essays (10 essays which received passing

scores and 10 essays which failed to achieve passing scores)

(Part B)

A report and analysis of structured interviews with the students who wrote the 20 essays selected in Part A

Level I

Level I replicates, in many respects, the revision studies conducted by the Wisconsin Department of Public Instruction in 1981 and 1984. Much like Wisconsin's two studies, discussed earlier in Chapters 1 and 2, Level I generates an overall, general picture of the prewriting, drafting, and revision activities of the students involved in the study. To provide such a view, Level I is comprised of three evaluative components.

The initial component of Level I centered on the prewriting activities. Using a rating form modified to meet the specifications of the present study (see Appendix B, Level I Rating Form), two trained readers first determined if prewriting or drafting activities occurred and then recorded and described their findings. A third reader, the researcher, was employed to achieve consensus. First draft characteristics were scored according to the following criteria:

(1) = Blank

(2) = Notes

(3) = Clusters/maps/web

(4) = Outline

(5) = Text

(6) = Notes + clusters/maps/web

(7) = Notes + outline

(8) = Notes + text

(9) = Notes + clusters/maps/web + outline

(10) = Notes + clusters/maps/web + text

(11) = Notes + outline + text

(12) = Notes + clusters/maps/web + outline + text

(13) = Clusters/maps/web + outline

(14) = Cluster/maps/web + text

(15) = Clusters/maps/web + outline + text

The second component focused on the students' revision practices. Using a seven category format, the analysis examined changes characteristic of revision in large scale assessments. Again, two primary readers documented revision practices with the researcher used, as necessary, to achieve consensus:

1. FORMAT: changes in the configuration of the composition which do not change content such as paragraph formattings and/or changes in legibility
2. SURFACE CHANGES: changes in mechanics (punctuation, spelling, capitalization) and usage

3. COMBINING/REWORDING: evidence of changes in sentence development, including combining and rewording
4. CONTENT: the addition or deletion of factual information
5. BEGINNINGS: evidence of changes in introductory sentences
6. ENDINGS: evidence of changes in the closing sentence(s) or conclusion
7. REORGANIZATION: recognizable changes involving the movement of text

The third segment, like the second segment, also focused on revision but centered on the extent rather than the kinds of changes involved. As in the Wisconsin study, a five-point rating system was used to assess the extent of the revisions:

(1)= No evidence of changes; no single cosmetic change; mere copying of the first draft

(2)= Simple changes in surface features, information, rewording, addition or deletion of a single sentence

(3)= One-third to one-half of sentences show extensive revisions with substantial changes in more than one area

(4)= More than one-half of sentences show extensive revisions including re-organization, changes in beginnings and endings

(5)= Radical change from first draft to final draft showing change of approach, focus, ideas; topic on final draft differs from first draft topic

To establish both validity and reliability, two scorers were selected. The first scorer was a graduate student working with the National Writing Project at Louisiana State University. The second scorer, who was employed by the Louisiana Department of Education, had recently obtained a PhD in English Education from the University of North Carolina.

In training these scorers, the researcher adopted a procedure employed by Measurement Incorporated for use in state assessments. Prior to scoring, each scorer received a packet of materials pertinent to the training. Included among the materials was a copy of the prompt which permitted the scorers to better understand the range of essays that might evolve. Also included was a scoring model for assessing the prewriting, drafting, and revision activities evidenced in the first and final drafts. The scoring model focused specifically on prewriting and the first draft, the kinds of revision, and the extent of the revisions.

In addition to the prompt and scoring model, the packet contained 10 sets of writing samples (first and final drafts). These sets not only permitted the scorers to better familiarize themselves with student writing at the 10th-grade level but also provided insight into the quality and quantity of the revisions. Moreover, these writing samples allowed the scorers an opportunity for applying the scoring model while at the same time providing a means for establishing reliability and validity.

After completion of training, the primary scorers evaluated each of the 1,467 essays in the study using the Level I assessment model (see Appendix C, Level I Rating Form). The scorers achieved an interrater reliability of 99.0% in first draft characteristics, 92.8% in the extent of revisions, and 87.0% in the kinds of revision.

Level II (Part A)

The quantitative component (Part A) of Level II provides a more extensive analysis of the prewriting, drafting, and revision practices exhibited in the student writing. Unlike Level I which incorporated the entire writing sample from four parishes, Level II (Part A) research centered on 20 sets of essays. Here, the use of a statewide frequency distribution of the raw scores on the compositions provided the basis for the selection

process (see Appendix B, State Frequency Distribution). In order to obtain a useful sampling, the raw scores assigned the essays were divided into four categories, with the divisions occurring along natural breaks in the frequency distribution. Five essays with their corresponding first drafts were then randomly selected from each of the four categories:

Score Band A (scores from 64 to 72)

Score Band B (scores from 47 to 63)

Score Band C (scores from 34 to 46)

Score Band D (scores from 18 to 33)

The absence of raw scores between 0 and 18 results from the structure of the Louisiana Department of Education scoring model. The lowest raw score a student could receive for a scorable composition was 18 (see Appendix B, Maximum Score on Written Composition). As a result of using this stratified sampling procedure, 10 of the selected essays met or surpassed the Louisiana Department of Education's attainment score of 47, and 10 fell below the performance standard. Such a sampling process permitted comparisons to be made not only within but also between subgroups.

Like Level I, this level also used the same format for examining evidences of prewriting activities. However, in terms of revision practices, the research was extended to include an examination of both internal as

well as external revision. The assessment model used was a modification of Bridwell's 1980 model and was directed towards gaining a broader understanding of both the nature and magnitude of the changes occurring between the first and final drafts. Whereas Bridwell's model consisted of seven categories, the present assessment design added an additional category (Category 1) in order to examine changes in format and physical attributes of the essays. Without such a category, what writers do to change the physical appearance of the essays cannot be recorded. The eight categories are as follows:

1. Physical Appearance
    - 1.1 Legibility
    - 1.2 Indention
    - 1.3 De-indention
    - 1.4 Spacing
    - 1.5 Addition of margin
    - 1.6 Deletion of margin
    - 1.7 Addition of title
    - 1.8 Deletion of title
    - 1.9 Modification of title
2. Surface Level
    - 2.1 Spelling
    - 2.2 Punctuation
    - 2.3 Capitalization
    - 2.4 Verb form

2.5 Abbreviations vs. full form

2.6 Symbols vs. full form

2.7 Contractions vs. full form

2.8 Singular vs. plural

3. Lexical Level

3.1 Addition

3.2 Deletion

3.3 Substitution (synonyms, pronouns)

3.4 Order shift of complete phrase

4. Phrase Level

4.1 Addition

4.2 Deletion

4.3 Substitution/alteration

4.4 Order shift of complete phrase

4.5 Expansion of word to phrase

4.6 Reduction of phrase to word

5. Clause Level

(Subordinate or independent not punctuated as sentence)

5.1 Addition

5.2 Deletion

5.3 Substitution/alteration

5.4 Order shift of complete clause

5.5 Expansion of word to clause

5.6 Reduction of clause to word or phrase

6. Sentence Level
    - 6.1 Addition
    - 6.2 Deletion
    - 6.3 Substitution/Alteration
    - 6.4 Order shift of complete sentence
    - 6.5 Expansion of word, phrase, or clause to sentence
    - 6.6 Reduction of sentence to word, phrase, or clause
7. Multi-sentence Level
    - 7.1 Addition
    - 7.2 Deletion
    - 7.3 Substitution/alteration
    - 7.4 Order shift of two or more sentences
    - 7.5 Reduction of two or more sentences to single sentence (excepting those changes accounted for by category 6.6)
8. Text Level
    - 8.1 Change in function category (mode alteration)
    - 8.2 Change in audience
    - 8.3 Addition of topic
    - 8.4 Deletion of topic
    - 8.5 Change in overall content of paper (topic remaining the same)

8.6 Total rewrite of essay with few or no one-to-one correspondences (topic changes)

Bridwell (1980) had already determined the efficacy of the evaluation model. In her study, the three coders she had selected achieved an 84% agreement rate, indicating that the evaluation procedure could produce a high reliability coefficient.

To verify not only the reliability but also the validity of the model, the researcher and a colleague applied the assessment model to five sets of compositions (first and final drafts). These compositions, randomly drawn from a parish not in the study, were used as practice samples and allowed extended opportunities to develop expertise in implementing the evaluation procedure. Subsequent work with the samples substantiated Bridwell's findings that all changes could "be accounted for with existing categories . . ." (p. 205).

Following the assessment of the five practice sets, the researcher applied the scoring model to the 20 sets of compositions chosen for the study. After the researcher had evaluated the compositions using the modified Bridwell model, a rater who originally worked with the 1989 assessment verified the accuracy of the coding. An interrater reliability of 91.4% was achieved.

To corroborate the scoring results of the dimension scoring evaluation, the researcher brought the 20 first

drafts to North Carolina where the original scoring had been conducted by Measurement, Incorporated in 1989. There, the past scoring director for the Louisiana writing assessment rescored each of the first drafts which had been earlier scored by the researcher. Results indicated an interrater reliability of 100% (equal or adjacent scores) between the researcher and the scoring director. Though all dimension scores which differed by more than one point were to be resolved, no such instances occurred. The results were then recorded on the coding forms (see Appendix B, Level II Rating Form).

In reporting the findings, the researcher used descriptive statistics as well as intercorrelation analyses to examine the differences between the first and final drafts. These analyses, which used percents and means, investigated the associations among the eight revision levels and the four score bands.

Level II (Part B)

In the qualitative portion (Part B) of Level II, students were given opportunities to respond to seven questions concerning their prewriting, drafting, and revision strategies and practices. Standardized open-ended questions were used here "to minimize the variations in the questions posed to interviewees" (Patton, 1988, p. 198). Through such control and

standardization, not only was the possibility of bias reduced but also the data produced was both "systematic and thorough for each respondent" (p. 198).

The seven questions, selected from a larger number used in field testing, focused on process as well as product:

1. What is the first thing you remember doing after you first saw the topic?
2. What does the term "First Draft" mean to you? What use did you make of the pages in your test booklet that were designated "First Draft"?
3. Of the total time you were permitted to write, how much time did you spend on the first draft? The final draft?
4. What kinds of changes do you recall making in order to make your composition better from the first draft to the final draft?
5. What are the similarities and differences between the following two words: Editing and revision?
6. If you were to participate in this writing assessment again, perhaps writing on a different topic, what changes would you make in how you go about using your time? If no changes, why not?

7. If you could make changes in the composition you wrote in April of 1989 in order to make it a better paper, what changes would you make?

Prior to responding to these questions, students were given approximately 25 minutes to read over both their first and final drafts without the interviewer being present. They were also given a copy of the prompt and the seven questions that would be asked. When the interviews began, the researcher first explained to the students the nature of the research project, assuring them that what they stated in the interviews would be confidential and that they would not be graded on their responses. This explanation procedure was essential to establishing trust between the student and the researcher (Bogdan & Biklen, 1982; Spradley, 1979, 1980). Also essential was the need of the researcher to maintain a neutral position assuring to some degree that the inquiry was as objective and as value free as possible given the context of the interviewing format (Lincoln & Guba, 1985, pp. 299-300).

After students had taken time to study their first and final drafts, they were then interviewed. These interviews, which lasted from 20 to 40 minutes each, were conducted in two parts. First, students read their final drafts aloud to the researcher. Though they had already read their compositions to themselves, the students, as

well as the researcher, benefitted from hearing the composition read aloud. Next, the students responded to the seven structured questions with the researcher recording their answers on cassette tape and taking occasional field notes.

In Chapter 4, the student responses are examined on a question-by-question basis across each of the four score bands. After the responses to each question have been examined, a brief composite summary follows, focusing on the similarities and differences of the responses.

Discussion and analyses of these interviews follow in Chapter 5. The analyses focus on several areas. First, using the seven questions posed in the structured interviews as a basis, the analyses offer a general overview of the responses made by the 20 participants. Second, the analyses focus on the five students within each of the four score bands, examining the similarities and differences of their responses. Third, after examining response variations and trends within the respective score bands, the analyses compare and contrast responses between the four bands. Finally, drawing on the research conducted in Part A of the study, the analyses determine if certain parallels can be drawn between the quantitative analysis of the student drafts and their responses recorded in the interviews.

CHAPTER 4

FINDINGS

OVERVIEW

Chapter 4 is divided into two sections, Level I and Level II data analyses. Discussion of Level I data focuses initially on the first draft characteristics of the 1,467 essays included in the study. The study then examines the extent of the revisions as well as the kind of revisions that occurred between the first and final drafts. Data are examined both from a composite perspective and by score band.

Level II discussion, which is divided into two parts, focuses on the writing of the 20 students selected through a stratified sampling process detailed in Chapter 3. Part A, the quantitative portion of Level II, examines the first and final drafts of these 20 students. This part not only focuses on the analysis of these drafts using a modified version of Bridwell's assessment model but also examines essay length, revision frequencies, and scoring variance between the first and final drafts.

Part B, the qualitative portion of Level II, focuses on structured interviews with these 20 students. Their responses to seven questions are examined on a question-by-question basis across score bands. A brief summary follows each question.

LEVEL I

First Draft Characteristics

Though a first draft could have been classified into one of 15 possible categories, Table 4.01 reveals that only six categories of first drafts were encountered.

TABLE 4.01
FIRST DRAFT CHARACTERISTICS
(N = 1,467)*

Composite of All Score Bands (Scores 18 - 72)	No.	%
(1) Blank	121	8.2
(2) Notes	1	0.1
(3) Clusters/maps/web	0	0.0
(4) Outline	1	0.1
(5) Text	1337	91.1
(6) Notes & clusters/maps/web	0	0.0
(7) Notes & outline	0	0.0
(8) Notes & text	5	0.3
(9) Notes & clusters/maps/web & outline	0	0.0
(10) Notes & clusters/maps/web & text	0	0.0
(11) Notes & outline & text	2	0.1
(12) Notes & clusters/maps/web & outline & text	0	0.0
(13) Clusters/maps/web & outline	0	0.0
(14) Clusters/maps/web & text	0	0.0
(15) Clusters/maps/web & outline & text	0	0.0
Total	1,467	99.9

* This excludes 11 nonscorable papers which were not analyzed. Papers were deemed nonscorable if they were plagiarized, off-topic, in a foreign language, illegible, incoherent, or insufficient (See Appendix B, Criteria for Non-scorable Compositions).

Extent of Revision

Essays were examined using a five-point scale to determine the extent of revision. Of the 1,467 papers examined, 252 compositions, or 17.1% of the sample, revealed no evidence of changes. In comparison, 786 compositions, or 53.7% of the sample, demonstrated simple

changes between the first and final drafts. These changes included alterations in surface features such as legibility, margins, and spacing. Also included were changes in spelling, punctuation, rewording, and the addition or deletion of a single sentence. Slightly less than one-fourth of the sample, or approximately 24.3%, showed one-third to one-half of the sentences had been revised.

TABLE 4.02
EXTENT OF REVISION (COMPOSITE)
(N = 1,467)*

Composite of All Four Score Bands (Scores 18 - 72)		
	No.	%
(1) No evidence of changes		
Blank first drafts	121	8.2
Identical first and final drafts	131	8.9
(2) Simple changes	786	53.7
(3) One-third to one-half of sentences show extensive revisions	356	24.3
(4) More than one-half of sentences show extensive revisions	62	4.2
(5) Radical change from first draft to final draft	11	0.7
Total	1,467	100.0

* This excludes 11 nonscorable papers which were not analyzed. Papers were deemed nonscorable if they were plagiarized, off-topic, in a foreign language, illegible, incoherent, or insufficient (See Appendix B, Criteria for Non-scorable Compositions).

Compositions which demonstrated the most extensive revision comprised about 5.0% of the sample, with Category (4) accounting for 4.2% and Category (5) 0.7%. Changes in Category (4) included reorganization of the text, extensive changes in the beginning and ending of the composition, and extensive addition or deletion of text. In Category (5), radical changes included changes in the

function of the essay, changes in audience, changes in the overall content of the paper and/or a total rewrite of the essay with few or no one-to-one correspondences.

Table 4.03 examines the extent of the changes in relation to scoring distributions. In those instances where no changes were evidenced, the percentages increased across score bands.

TABLE 4.03
EXTENT OF REVISION (BY SCORE BAND)
(N = 1,467)*

Score Band A (72-64) Score Band C (46-34)
Score Band B (63-47) Score Band D (33-18)

Score Bands		A (n=118)	B (n=1010)	C (n=283)	D (n=56)
(1) No evidence of changes					
Blank	No.	10	84	23	4
	%	8.5	8.3	8.1	7.1
First/Final . .	No.	7	82	34	8
	%	5.9	8.1	12.0	14.3
(2) Simple changes . .	No.	67	568	124	27
	%	56.8	56.2	43.8	48.2
(3) One-third to one-half of sentences show extensive revision	No.	28	233	83	12
	%	23.7	23.1	29.3	21.4
(4) More than one-half of sentences show extensive revision	No.	6	38	15	3
	%	5.1	3.8	5.3	5.4
(5) Radical change from first draft to final draft . .	No.	0	5	4	2
	%	0	0.5	1.4	3.6

* This excludes 11 nonscorable papers which were not analyzed. Papers were deemed nonscorable if they were plagiarized, off-topic, in a foreign language, illegible, incoherent, or insufficient (See Appendix B, Criteria for Non-scorable Compositions).

Whereas 14.4% of the essays in Score Band A showed no changes, the figure increases to 16.4% in Score Band B, to 20.1% in Score Band C, and to 21.4% in Score Band D. Though no graduated increases are evident in Category (2), a division is apparent between Score Bands A and B and Score Bands C and D. The first two score bands which are separated by less than 1.0% average about 56%. On the other hand, the lower two score bands which represent the non-attainment essays, are separated by about 4.0% and average slightly less than 45%. Thus, between the attainment and the non-attainment essays a difference of 11.0% exists.

Findings concerning the remaining three categories reveal fewer differences across score bands. In Category (3) the percents of essays in all four score bands were quite similar, the only exception being Score Band C which deviated about 5% above the mean. The percents of essays in Category (4) remained similar as did those in Category (5). Though the number of essays in Category (5) was small in comparison to other categories, a graduated increase similar to that of Category (1) was also evidenced. Percents increased from 0.0% in Score Band A to 3.6% in Score Band D. This indicates that as achievement increased, the percentage of radical changes decreased.

Kinds of Revision

The analysis of the kinds of revision focused only on those essays which demonstrated changes between the first and final drafts. Table 4.04 provides a composite examination of these changes. Of the 1,215 essays examined, approximately one-fourth exhibited format changes. Included in this category were changes in margins, spacing, paragraph indentions, and legibility. However, the two most common forms of revision involved surface changes and combining/rewording.

TABLE 4.04
KINDS OF REVISION (COMPOSITE)
(N = 1,215)*

Composite of All Four Score Bands (Scores 18 - 72)		
	No.	%
1. Format	343	28.1
2. Surface changes	650	53.5
3. Combining/Rewording	954	78.5
4. Content		
Addition	396	32.6
Deletion	155	12.8
5. Beginnings	184	15.1
6. Endings	470	38.7
7. Reorganization	156	12.8

* This excludes 11 nonscorable papers which were not analyzed. Papers were deemed nonscorable if they were plagiarized, off-topic, in a foreign language, illegible, incoherent, or insufficient (See Appendix B, Criteria for Non-scorable Compositions). Also excluded were 121 papers whose first and final draft pages were identical.

Surface level changes, which encompassed alterations in punctuation, spelling, capitalization, and usage, were found in over 50% of the essays. Combining/rewording,

which involved changes in sentence development, appeared in over 75% of the essays.

Findings further revealed that instances of content addition were almost three times more frequent than that of content deletion, 32.6% as opposed to 12.8%. In a similar contrast, the number of changes in the conclusion of the essays was nearly 2 1/2 times more common than changes made in the introductory sentences.

TABLE 4.05
KINDS OF REVISION (BY SCORE BAND)
(N = 1,215)*

Score Band A (72-64) Score Band C (46-34)
Score Band B (63-47) Score Band D (33-18)

Score Bands		A (n=118)	B (n=1010)	C (n=283)	D (n=56)
1. Format.	No.	36	239	56	11
	%	35.6	28.3	24.8	25.0
2. Surface Changes.	No.	53	440	130	27
	%	52.5	52.1	57.5	61.4
3. Combining/Rewording	No.	82	657	183	32
	%	81.2	77.8	81.0	72.7
4. Content					
Addition . . .	No.	32	257	94	13
	%	31.7	30.5	41.6	29.5
Deletion . . .	No.	22	84	42	7
	%	21.8	10.0	18.6	15.9
5. Beginnings . . .	No.	15	124	37	8
	%	14.9	14.7	16.4	18.2
6. Endings	No.	33	307	115	15
	%	32.7	36.4	50.9	34.1
7. Reorganization .	No.	18	97	35	6
	%	17.8	11.5	15.5	13.6

* This excludes 11 nonscorable papers which were not analyzed. Papers were deemed nonscorable if they were plagiarized, off-topic, in a foreign language, illegible, incoherent, or insufficient (See Appendix B, Criteria for Non-scorable Compositions). Also excluded were 121 papers whose first draft pages were blank and 131 papers whose first and final drafts were identical.

The percentage distribution across score bands as shown above in Table 4.05 indicates relatively little variance. The consistency demonstrates that the changes, on the whole, were not confined to any one score band. The one exception was Score Band C in the categories of changes in content and changes in the endings of essays.

Though about 30% of the essays in Score Bands A, B, and D were found to have added content, over 41% of the essays in Score Band C had content additions. Moreover, approximately one-half of the essays in Score Band C had changes in their conclusions, as compared to one-third in Score Bands A, B, and D.

LEVEL II (PART A)

Overview

To provide a more detailed explanation of the prewriting, drafting, and revision practices, Level II research focused on a smaller sample drawn from the population of the four parishes. In Part A of Level II, the first and final drafts of 20 students selected through a stratified sampling procedure were analyzed using a modified Bridwell assessment model.

The 20 students chosen ranged in age from 15 to 20 and included eight females and twelve males. Fourteen students were white and six were black. Each of the four parishes had at least three students represented.

An examination of the composite results in Table 4.06 provides an overview of the revisions made by these 20 students. Similar to what Level I results had shown earlier, the greater portion of the changes were on the surface and lexical levels, accounting for over one-half of all changes observed. In terms of substantive internal revision which involved changes on the sentence, multi-sentence, and textual level, results indicate that sentence level changes were approximately three times more frequent than multi-sentence changes and nearly seven times greater than textual changes.

TABLE 4.06
REVISIONS (COMPOSITE)
(N = 20)

Composite of All Four Score Bands (Scores 18-72)
Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

Level	Changes	Percent of Total	Mean/ Essay
(1) Format/Physical Appearance	16	4.3	0.8
(2) Surface	100	27.0	5.0
(3) Lexical	108	29.1	5.4
(4) Phrase	65	17.5	3.3
(5) Clause	23	6.2	1.2
(6) Sentence	40	10.8	2.0
(7) Multi-sentence	13	3.5	0.7
(8) Text	6	1.6	0.3
Total	371	100.0	---

Format/Physical Appearance

In terms of changes in format and physical appearance, the number was relatively small. The lack of changes reflects the fact that the first and final drafts,

in terms of appearance, were quite similar and that no distinct patterns were discernable.

TABLE 4.07
REVISIONS IN FORMAT/PHYSICAL APPEARANCE
(BY SCORE BAND)
(N = 20)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

(1) Format/Physical Appearance	A	B	C	D
1.1 Legibility	0	0	0	1
1.2 Indention	0	1	0	1
1.3 De-indention	0	1	0	0
1.4 Spacing	0	1	1	0
1.5 Addition of margin	1	1	4	0
1.6 Deletion of margin	0	0	0	0
1.7 Addition of title	1	2	0	1
1.8 Deletion of title	0	0	0	0
1.9 Modification of title	0	0	0	0
TOTAL NUMBER OF CHANGES	2	6	5	3
AVERAGE NUMBER OF CHANGES PER ESSAY	0.4	1.2	1.0	0.6

Surface Level

Surface level changes, which accounted for approximately one-fourth of all changes recorded, remained fairly constant across three of the four score bands. In Score Band C, however, the total number of changes was two to three times greater than in the other score bands. The difference resulted primarily from spelling changes which accounted for one-half of all changes in Score Band C. Results also show that the non-attainment bands, Score

Bands C and D, had twice as many changes as the attainment bands, Score Bands A and B.

TABLE 4.08
SURFACE LEVEL REVISION
(BY SCORE BAND)
(N = 20)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

(2)	Surface Level	A	B	C	D
2.1	Spelling	2	1	24	3
2.2	Punctuation	7	6	6	8
2.3	Capitalization	0	0	4	3
2.4	Verb form	5	4	7	4
2.5	Abbreviations vs. full form	1	0	0	0
2.6	Symbols vs. full form	1	0	0	0
2.7	Contractions vs. full form	1	1	2	0
2.8	Singular vs. plural	2	2	5	1
TOTAL NUMBER OF CHANGES		19	14	48	19
AVERAGE NUMBER OF CHANGES PER ESSAY		3.8	2.8	9.6	3.8

Lexical Level

As Table 4.09 shows, Score Band C again recorded the most changes, averaging 8.2 lexical changes per student. Two-fifths of these changes involved the addition of words with the number of changes being substantially greater than in the other score bands. Other findings reveal that Score Band B had the fewest changes and was one of only two categories to record order shifts of single words.

TABLE 4.09
LEXICAL LEVEL REVISION
(BY SCORE BAND)
(N = 20)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

(3) Lexical Level	A	B	C	D
3.1 Addition	10	3	18	6
3.2 Deletion	7	7	11	6
3.3 Substitution	11	4	12	8
3.4 Order shift of a single word	0	4	0	1
TOTAL NUMBER OF CHANGES	28	18	41	21
AVERAGE NUMBER OF CHANGES PER ESSAY	5.6	3.6	8.2	4.2

Phrase Level

At the phrase level, the revisions across score bands duplicated trends that had been established earlier while also introducing new variations. Though Score Band C did not record the most changes as had been the case with surface and lexical changes, the number of phrase additions was almost twice that of the other bands. And, as had been seen on the lexical level, the number of additions across score bands exceeded the number of deletions. Also of interest is that only two score bands, Score Band A and Score Band D, had instances of words being expanded into phrases. Furthermore, only Score Band A and Score Band B recorded phrase reductions. Viewed from an overall perspective, though the revisions varied considerably in the six subcategories, the total number of revisions in the attainment group (Score Bands A and B)

was fairly equal to the changes in the non-attainment group (Score Bands C and D).

TABLE 4.10
PHRASE LEVEL REVISION
(BY SCORE BAND)
(N = 20)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

(4)	Phrase Level	A	B	C	D
4.1	Addition	5	5	11	4
4.2	Deletion	4	1	12	8
4.3	Substitution/Alteration	3	2	3	2
4.4	Order shift of complete phrase	0	1	0	1
4.5	Expansion of word to phrase	6	0	0	4
4.6	Reduction of phrase to word	1	2	0	0
TOTAL NUMBER OF CHANGES		19	11	16	19
AVERAGE NUMBER OF CHANGES PER ESSAY		3.8	2.2	3.2	3.8

Clause Level

As Table 4.11 demonstrates, the majority of the revisions on the clause level were concentrated within Score Bands A and B. Findings further indicate that students in Score Band A revealed a tendency towards alteration and substitution which students in Score Bands B, C, and D did not demonstrate. In Score Band A, seven instances of substitution/alteration were recorded, whereas an analysis of essays revealed Score Bands B and D had two each, and Score Band C, one each.

TABLE 4.11
CLAUSE LEVEL REVISION
(BY SCORE BAND)
(N = 20)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

(5)	Clause Level	A	B	C	D
5.1	Addition	0	1	3	0
5.2	Deletion	1	1	1	0
5.3	Substitution/Alteration	7	2	1	2
5.4	Order shift of complete clause	1	0	0	0
5.5	Expansion of word to a clause	0	1	1	0
5.6	Reduction of clause to word or phrase	0	0	0	1
TOTAL NUMBER OF CHANGES		9	5	6	3
AVERAGE NUMBER OF CHANGES PER ESSAY		1.8	1.0	1.2	0.6

Sentence Level

Similar to clause level revision, sentence level changes were also concentrated in Score Bands A and B.

TABLE 4.12
SENTENCE LEVEL REVISION
(BY SCORE BAND)
(N = 20)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

(6)	Sentence Level	A	B	C	D
6.1	Addition	4	3	1	1
6.2	Deletion	2	3	1	1
6.3	Substitution/Alteration	7	5	1	0
6.4	Order shift of complete sentence	0	0	0	0
6.5	Expansion of word, phrase, or clause to a sentence	6	0	2	2
6.6	Reduction of sentence to word, phrase, or clause	1	0	0	0
TOTAL NUMBER OF CHANGES		20	11	5	4
AVERAGE NUMBER OF CHANGES PER ESSAY		4.0	2.2	1.0	0.8

Findings reveal that essays in Score Bands A and B had more than three times the number of revisions as did essays in Score Bands C and D. This trend prevailed across five of the six subcategories and was most pronounced in substitution/alteration.

Multi-Sentence Level

Much like the differences shown in clause and sentence level revision, writers who produce essays in Score Bands A and B again recorded the larger number of changes. However, much of the difference is attributed to the variance in the substitution/alteration subcategory. In Score Band B alone, six changes were found which accounted for nearly half of all changes recorded across all subcategories and score bands.

TABLE 4.13
MULTI-SENTENCE LEVEL REVISION
(BY SCORE BAND)
(N = 20)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

(7) Multi-Sentence Level	A	B	C	D
7.1 Addition	0	1	1	1
7.2 Deletion	1	0	0	0
7.3 Substitution/Alteration	0	6	1	0
7.4 Order shift of two or more sentences	0	0	0	0
7.5 Reduction of two or more sentences to word single sentences	0	2	0	0
TOTAL NUMBER OF CHANGES	1	9	2	1
AVERAGE NUMBER OF CHANGES PER ESSAY	0.2	1.8	0.4	0.2

Similar to the revision practices of students in Score Bands A and B who had opted for several sentence level additions earlier, three multi-level sentence additions were discovered.

Text Level

Changes at the textual level were confined to Score Bands C and D. No changes were recorded in either Score Bands A or B, the reversal of a trend established with clause and sentence level revision. Score Band D recorded four of the six changes found and Score Band C the remaining two.

TABLE 4.14
TEXT LEVEL REVISION
(BY SCORE BAND)
(N = 20)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

(8)	Text Level	A	B	C	D
8.1	Change in function category	0	0	1	1
8.2	Change in audience	0	0	1	1
8.3	Addition of topic	0	0	0	1
8.4	Deletion of topic	0	0	0	0
8.5	Change in overall content of essay	0	0	0	1
8.6	Total rewrite of essay with few or no one-to-one correspondences	0	0	0	0
TOTAL NUMBER OF CHANGES		0	0	2	4
AVERAGE NUMBER OF CHANGES PER ESSAY		0	0	0.4	0.8

Essay Length and Revision Frequencies

In the directions given prior to writing, the test administrator's manual recommended that students write an essay of approximately 200 to 300 words in length. As Table 4.15 illustrates, the students' responses to this suggestion varied considerably. Findings show that the difference between the first and final drafts in each of the four score bands was slightly over ten words per essay. Moreover, the number of words dividing the first and final drafts in Score Bands A, B, and C was relatively small. In fact, less than 30 words separated the three score bands and only one band, Score Band B, showed a decrease in the average number of words between the first and final drafts.

TABLE 4.15
ESSAY LENGTH AND REVISION FREQUENCIES
(BY SCORE BAND)
(N = 20)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

	A (n=5)	B (n=5)	C (n=5)	D (n=5)
Average Length/ First Draft	282.4	282.8	254.8	142.0
Average Length/ Final Draft	292.0	271.0	266.0	152.0
Revisions per 100 words	6.7	5.5	9.4	9.7

Research also found a substantial decrease in word production by writers in Score Band D. Unlike the essays in other bands which differed by less than 30 words,

essays in Score Band D had an average of 152 words, nearly 114 words less than essays in Score Band C and 140 less than essays in Score Band A. Though essays in this score band recorded the fewest words per essay, the number of revisions per 100 words was one of the two highest among the four score bands. In fact, essays in both Score Bands C and D, the non-attainment group, recorded approximately the same revision ratio. Conversely, essays in Score Band A had three less revisions per 100 words and essays in Score Band B, approximately four less.

Dimension Scoring for First and Final Drafts

In the assessment model used by the Louisiana Department of Education for scoring compositions, each essay received five scores, one in each of five dimensions. The first two dimensions, which are often labeled the content dimensions, consisted of Dimension 1, responsiveness to the prompt, and Dimension 2, support/elaboration/organization. The last three are regarded as the analytic dimensions: Dimension 3, sentence formation; Dimension 4, usage; and Dimension 5, mechanics.

Two sets of readers using a four-point holistic scale scored each student's final draft. One set assigned scores for Dimensions 1 and 2, and the second set scored Dimensions 3, 4, and 5. Each dimension received a score

based on this scale with the sum of the readers' scores receiving a weight of 3 in Dimensions 1 and 2, and a weight of 1 in Dimensions 3, 4, and 5. The final calculation resulted in a maximum possible raw score of 72 (See Appendix B, Expository Mode of Discourse; Maximum Score on Written Composition).

The first drafts, which were not scored as part of the Graduation Exit Examination written composition scoring in 1989, were analyzed using the same assessment model. Each of the five dimensions for each of the 20 first drafts were scored. This resulted in a total of 100 dimension scores in addition to 20 composite raw scores.

In Table 4.16, the scores of the first drafts for each of the 20 subjects are compared to the scores on the final drafts. Results indicate that 11 of the 20 compositions demonstrated an increase in the composite raw score between the first and final draft. Six of the 20 scores remained the same, and three composite scores decreased. Of those scores that increased, one score increased by 6, two by 4, three by 3, two by 2, and three by 1. Only one of the subjects, Subject 15 in Score Band C, failed the state writing assessment as a result of changes occurring between the first and final drafts.

Further analysis reveals that scores in Dimensions 1 and 2, in contrast to Dimensions 3, 4, and 5, remained fairly stable. In Dimension 1 (responsiveness to the

TABLE 4.16
DIMENSION SCORING FOR FIRST AND FINAL DRAFTS

(N = 20)

DIMENSIONS 1 AND 2 (Content)

Dimension 1 = Responsiveness to the Prompt — Maximum Score/Dimension = 24
Dimension 2 = Support/Elaboration/Organization — Minimum Score/Dimension = 6

DIMENSIONS 3, 4, AND 5 (Analytics)

Dimension 3 = Sentence formation — Maximum Score/Dimension = 8
Dimension 4 = Usage — Dimension 5 = Mechanics — Minimum Score/Dimension = 2

SCORE BAND DISTRIBUTION

Score Band A (72-64)=Subjects 1-5
Score Band B (63-47)=Subjects 6-10
Score Band C (46-34)=Subjects 11-15
Score Band D (33-18)=Subjects 16-20

Subject	Total Score	D1	D2	D3	D4	D5
#1A	First Draft = 71	24	24	8	7	8
	Final Draft = 71	24	24	8	8	7
#2A	First Draft = 62	18	24	7	7	6
	Final Draft = 66	18	24	8	8	8
#3A	First Draft = 65	24	21	7	7	6
	Final Draft = 69	24	21	8	8	8
#4A	First Draft = 72	24	24	8	8	8
	Final Draft = 72	24	24	8	8	8
#5A	First Draft = 68	24	21	8	7	8
	Final Draft = 68	24	21	8	8	7
#6B	First Draft = 49	12	18	6	6	7
	Final Draft = 55	12	21	8	7	7
#7B	First Draft = 49	12	21	6	5	5
	Final Draft = 49	12	18	8	6	5
#8B	First Draft = 63	18	21	8	8	8
	Final Draft = 63	18	21	8	8	8
#9B	First Draft = 59	21	18	8	6	6
	Final Draft = 59	21	18	8	7	5
#10B	First Draft = 47	12	15	6	7	7
	Final Draft = 48	12	15	6	7	8
#11C	First Draft = 44	15	15	6	4	4
	Final Draft = 43	15	15	4	3	6
#12C	First Draft = 39	18	12	2	3	4
	Final Draft = 42	18	12	2	8	2
#13C	First Draft = 43	15	15	4	3	6
	Final Draft = 44	15	15	5	4	5
#14C	First Draft = 41	18	15	3	2	3
	Final Draft = 44	18	15	3	3	5
#15C	First Draft = 47	15	15	7	6	4
	Final Draft = 46	15	12	7	6	6
#16D	First Draft = 27	9	6	6	4	2
	Final Draft = 28	9	6	6	5	2
#17D	First Draft = 30	6	12	6	3	3
	Final Draft = 33	6	12	6	4	5
#18D	First Draft = 28	6	9	5	5	3
	Final Draft = 30	9	12	3	2	4
#19D	First Draft = 29	6	9	6	4	4
	Final Draft = 31	6	9	6	4	6
#20D	First Draft = 28	6	12	4	4	2
	Final Draft = 26	6	12	3	3	2

prompt), only one of the compositions showed improvement, 19 retained the same score, and no score decreased. Similarly, in Dimension 2 (support/elaboration/ organization), two compositions showed improvement, 16 retained the same score, and two scores decreased.

However, in the three analytic dimensions (Dimension 3, 4, and 5) more scores fluctuated. Findings show that in Dimension 3 (sentence formation) five scores improved, 12 remained the same, and three lost points. This trend is even more pronounced in the score variations in Dimension 4 (usage). Twelve of the essays demonstrated improvement, five remained the same, and three lost points. And, paralleling these variations, Dimension 5 (mechanics) had nine scores improve, six remain stationary, and five lose points.

Table 4.17 provides a more comprehensive overview of the effect of revision on the score bands. As findings reveal, the changes made to the essays resulted in over twice the number of dimensions gaining points as those losing them. Yet, despite revision, nearly three-fifths of the dimension scores did not change. Further analysis shows that both the attainment group (Score Bands A and B) and the non-attainment group (Score Bands C and D) had nearly the same number of dimensions gaining points.

TABLE 4.17
EFFECT OF REVISION ON DIMENSION SCORES
(BY SCORE BAND)

Score Band A (72-64)=Subjects 1-5 Score Band C (46-34)=Subjects 11-15
Score Band B (63-47)=Subjects 6-10 Score Band D (33-18)=Subjects 16-20

	Dimensions (n=100)				
	Dimensions Gaining Points	Dimensions Remaining Unchanged	Dimensions Losing Points	Net Gain	Avg Gain
Score Band A	8(+10)	15	2(-2)	+8	1.6
Score Band B	7(+11)	16	2(-4)	+7	1.4
Score Band C	7(+14)	13	5(-10)	+4	0.8
Score Band D	7(+13)	14	4(-7)	+6	1.2
TOTAL	29(+48)	58	13(-23)	+25	---
AVERAGE PER SCORE BAND	7.3(+12.0)	14.5	2.6(-4.6)	+6.3	1.4

Nonetheless, though both groups of essays had a similar number of dimensions gaining points, the net point gain was quite different. Because of revision, the essays in the attainment group had a net gain of 15 points as compared to 10 points made by the essays in the non-attainment group. This resulted primarily from the disproportionate number of dimensions in the non-attainment group losing points.

Though the average gains of Score Bands A and B exceeded the gains of Score Bands C and D, the difference in average gains across score bands was relatively small, the greatest gain being 1.6 points and the least, 0.8. Also of interest is that all four score bands registered positive net increases as a result of revision practices.

Summary

Part A of Level II research examined from a quantitative perspective, the first and final drafts of the 20 students selected for the study. To augment this investigative process, these 20 students were later interviewed concerning their views on prewriting, drafting, and revision. In Part B, which follows, their responses are examined.

LEVEL II (PART B)

Overview

During structured interviews, the 20 students selected through a stratified sampling procedure were asked a series of seven questions pertaining to their prewriting, editing, and revision strategies. In the ensuing section, the responses of these 20 students are examined on a question-by-question basis across each of the four score bands. After the responses to each question have been examined, a brief composite summary follows, focusing on the similarities and differences of the responses. For reference purposes, the complete, but unedited transcripts of these interviews are found in the Appendix.

1. "WHAT IS THE FIRST THING YOU REMEMBER DOING AFTER YOU FIRST SAW THE TOPIC?"

Score Band A

In Score Band A, the subjects each noted that before writing, they first considered the problems teenagers faced. All five subjects noted that they "thought" about the topic before writing. Subject 5 stated this thinking period was devoted to "brainstorming" and developing a "beginning sentence." For Subject 1, this period of incubation took "10-15 minutes" whereas the other four subjects recalled the period of time being from 5 to 10 minutes.

Score Band B

As in Score Band A, the five subjects in Score Band B also spoke of thinking about the topic. Subject 6 as well as Subject 10 stated that this thinking process consumed much of their early efforts. Subject 6 kept asking herself, "What am I going to write about." She stated that this internal debate over topic selection took "about ten minutes." For Subject 10, the process took slightly longer, a period of "about 15 minutes."

In contrast, Subjects 7, 8, and 9 recalled spending considerably less time. Subject 7, who found the topic "easy to write about," read the topic "about twice" and within two or three minutes immediately started writing. Though Subject 8 could not remember exactly how long she

thought about the topic, she did remember considering several topics and speculated that less than five minutes elapsed before she began her composition. Subject 9, paralleling the views of Subjects 7 and 8, also had little trouble deciding on a topic and began writing within "two-three minutes."

Score Band C

For the five subjects in Score Band C, thinking also prominently figured into their early prewriting activities. Subject 11 "wondered how [her] composition was going to turn out" and spent "about five minutes" deciding on "what to write about." A sense of anxiety likewise prevailed with Subject 12. He recalled "just looking at it" for a "good 10 or 20 minutes" and thinking "it's kind of hard" and how would he "come up with all this information."

The anxiety experienced by Subjects 11 and 12 was even more pronounced in Subject 13. "I panicked," she explained, "because I didn't know what to write about. Then, all of a sudden, I just picked this topic." Selecting this "important" composition topic was preceded by what she believed to be "about three or four minutes" of thinking.

Both Subjects 14 and 15 were drawn to personal experiences when faced with the dilemma of topic selection. After seeing the topic, Subject 14 began

"thinking about drugs," and about how some people in close proximity "were doing it . . . ." He further recalled thinking about the topic for "five minutes" before writing his first draft.

Subject 15's approach was quite similar. He, too, spoke of personal experience as a writing catalyst:

> I just thought about problems that I faced when I first moved here so I just put it down and the things I've seen and done. I just put it down in words the best way I could. I'm not too good at writing.

Despite some nervousness over having to write, he acknowledged he only spent "about 2 or 3 minutes" thinking before initiating his first draft.

Score Band D

The emphasis on thinking during prewriting was also exemplified in Score Band D. Subject 16 recalled, "I didn't know really what to write at first. I took a little time to think about it." Subject 17 likewise used this time to think "of what topic [he] was going to write on and thinking about [his] situation." Subject 18, discovered that "it was a good topic and all that" and "would be fun." Each of the three subjects recalled that this thinking period lasted for "about 10 minutes."

Subject 19 "really didn't know" what he did immediately after seeing the prompt, but he commented that "it wasn't a hard topic to begin with." He remembered

thinking "of many topics" and then he "just chose . . . one." Unlike the previous subjects, he needed only "about 2 minutes" of thinking time before writing.

Of the five students in this score band, Subject 20 provided the most elaborated responses. When he first opened his test booklet and began "looking" at the prompt, he experienced some early difficulty:

> When they told me what I had to write and that was special--like being a reporter, it really didn't come to me. I felt like writing what I felt like writing, what I felt like writing in my mind.

Consequently, he found himself writing on a topic he did not enjoy:

> It wasn't what I wanted to write on. See, I write a lot--stories and stuff--and the imagination is there but when I have to write something like on a test or something, you have to write it. Then it's harder because I have to think of what they want and how good it has to be on that subject they want.

Because the topic did not appeal to him, he "took longer than usual" to think about what to write. This thinking period which he used "just to worry it out and stuff," lasted from "15 to 20 minutes."

Summary

Upon their initial contact with the writing prompt, all 20 students recalled spending some time thinking about

what they were going to write. Though several experienced some anxiety, the majority found the topic to be a "good" one and relatively easy to write about. Only one student admitted that the topic did not appeal to him. This initial thinking period ranged from "2 or 3 minutes" for some students to almost a half an hour for others.

2. **"WHAT DOES THE TERM 'FIRST DRAFT' MEAN TO YOU? WHAT USE DID YOU MAKE OF THE PAGES IN YOUR TEST BOOKLET THAT WERE DESIGNATED 'FIRST DRAFT'?"**

Score Band A

Subjects within Score Band A generally agreed that the first draft was a vehicle for "just putting down the words" and writing "whatever pops into your head." Subject 3 seemed to typify the responses:

> It's where you get all your ideas together and try to put them in paragraph and sentence form, just put it down and read over it to see what corrections you have to make.

Moreover, as Subject 5 stated, the writer need not "worry about neatness or punctuation or anything like that." The first draft is thus seen as a "trial run."

Score Band B

On the whole, the student writers in Score Band B understood the first draft to be a "rough copy," as Subject 6 described its purpose. She added, "You go ahead

and write it down and fix your mistakes there before writing the last copy." Subject 7 agreed, "You know you can make all kind of mistakes and then . . . you go back and revise it." For Subject 8, her view on the purpose of the first draft supported what her fellow subjects believed:

> That's the draft you write first. Your first thoughts come out on it. And that's where you can erase . . . .

The relationship between the first and final draft was further explained by Subject 9 who observed that the purpose of the first draft was "to make sure you get everything clear before you put it on your final draft." Though Subject 10 described the purpose in other terms, her views embody what the other students felt. She used the first draft for "jotting down . . . main ideas and most of the details." Again the emphasis implied that the rough draft was a means whereby the student experiments with language.

Score Band C

In most instances, students in Score Band C, like the students in the other score bands, regarded the first draft as a working copy. According to Subject 11, the first draft permits students "to write whatever [they're] going to have . . . about the topic." Viewed from a parallel perspective, Subject 12 labeled the first draft

"a mistake page," a "beginning" in which "you do what you want . . . just something you can throw away."

The concept of the first draft as a working copy is also reinforced by the commentary of Subjects 13, 14, and 15. Subject 13 regarded the first draft as a place where you "put everything down that comes to your mind." First draft to Subject 14 meant "the rough draft of what you are writing about before you put it on the final draft." Subject 15 agreed, and expanded on its uses:

> It's . . . a free write-up of what you think in your mind and after that you just go through it and correct your mistakes, just a paper where you can put down what you think and later, on the final draft, you can put it down right, the right way and make corrections.

Score Band D

The comments of students in Score Band D paralleled those in the previous score bands. Subject 16 stated that the first draft was "something like a rough copy" where "you write down basically what you want then look it over to get your mistakes out and put down a final." Subject 17 also regarded the first draft as a "rough draft" which permitted him to "just put down some ideas" and then "go over" them.

For Subjects 18 and 19, the concept of being able to make mistakes was again emphasized. Subject 18 explained

that the "first draft" meant it was "not going to be turned in" and as a result, "you can just keep correcting mistakes after you write it and all that." Similarly, Subject 19 thought "that the first draft [was] like a practice." He could "practice [his] writing and then if [he] made mistakes he could "correct them on the final draft."

Subject 20 expanded at length on the purpose of the first draft. In viewing this draft as providing a second chance, his explanation embodied many of views expressed by other students in Score Band D:

> I figure . . . to try and make it perfect and then read it over and change it what I think is wrong and then read over it again and see if I see anything wrong and then write it on the final draft. It's just what I call . . . like a second chance of trying to write a story or whatever--paragraph--and then get to write it again on another piece of paper and change it up and it's like having a second draft when you do a final draft.

Summary

Students regarded the first draft as a "trial run," a "practice," a "rough" draft where ideas took form. They further stated that the first draft was "a mistake page," on which the writers jotted down ideas and later looked over their writing to determine if corrections were

needed. Erasing was permitted and what was deemed inappropriate in the first draft could be discarded.

3. **"OF THE TOTAL TIME YOU WERE PERMITTED TO WRITE, HOW MUCH TIME DID YOU SPEND ON THE FIRST DRAFT? THE FINAL DRAFT?"**

Score Band A

According to the students in Score Band A, the total amount of time spent on writing the first and final drafts ranged from less than one hour to approximately two hours. Subjects 2 and 4 remembered their writing taking less than an hour to complete, Subjects 3 and 5 recalled taking slightly over an hour, and Subject 1 needed "two hours to do it." In each instance, the subjects reported that the greater portion of their writing time was devoted to the construction of the first draft.

Score Band B

Compared to students in Score Band A, students in Score Band B recalled using less time to draft. Drafting times ranged from approximately 30 minutes to an hour and a half. Subjects 6, 7, and 8 recalled writing for 60 to 70 minutes, Subject 9 for 30 minutes, and Subject 10, 90 minutes. Though Subjects 6 and 7 reported spending more time on their final drafts than on their first, the remaining three subjects remembered spending more time on their first drafts.

Score Band C

Much like Score Band A, extreme variations appeared in Score Band C. Variances fluctuated from approximately 40 minutes to well over three hours. For instance, though Subject 12 recalled spending about half an hour on the first draft, he spent less than 10 minutes on the final, having used the time to recopy the initial draft. Subject 13, given an "all day" homeroom period to complete the writing assignment, stated that his first draft took "about an hour" and his final draft, several hours. Subjects 11, 14, and 15 remembered spending 90, 50, and 60 minutes respectively to accomplish the assignment. However, of the three, only Subject 15 used more time on the final than on the first draft. This, he said, resulted from not being able to "write too well or neatly" and thus "it took [him] a little longer."

Score Band D

Unlike the students in other score bands, students in Score Band D recalled using less time on their first and final drafts. Subjects 16 and 20 remembered spending approximately 30 minutes on both the first and final drafts while Subjects 17 and 18 spent nearly an hour. Subject 19 could not recall how much time he spent though he did state that he "did more time on the first draft."

Of the remaining four students, Subjects 16 and 20 said the majority of their time was spent on the first

draft with the remaining minutes being allocated to recopying their composition onto the final draft pages. Conversely, Subjects 17 and 18 remembered that writing the final draft was more time consuming.

Summary

Writing time varied considerably. Two students recalled spending over two hours writing, two students remembered spending about 90 minutes, eleven students about 60 minutes, four students 30 to 40 minutes, and one student an undetermined amount of time.

Twelve students stated that more time was spent on the first draft than on the final, six students said that writing the final draft took longer, and two stated that the writing times on the first and final drafts were about equal.

4. "WHAT KINDS OF CHANGES DO YOU RECALL MAKING IN ORDER TO MAKE THE COMPOSITION BETTER FROM THE FIRST DRAFT TO THE FINAL DRAFT?"

Score Band A

The subjects in Score Band A provided varied responses to this question. Subject 1 found a need to "scratch out some of the sentences" because they "didn't fit." This "fit" was predicated on the belief that the sentences were "off the subject." Other changes included focusing on "plurals and things like that" as well as

sentence beginnings. Like Subject 1, Subject 2 also spoke of concentrating on "sentence structure" in addition to placing emphasis on getting "paragraphs in the correct form." Echoing Subject 1 and 2's concerns, Subject 5 stated that the changes were primarily directed towards improvement of sentence sense through the addition of "words and sentences."

Unlike the other subjects in Score Band A, Subject 3 appeared particularly concerned about the number of words in the paper. Because the writing instructions in the Test Administrator's Manual had suggested a 200-300 word format, the subject felt compelled "to get in the number we were suppose to have." Thus, her changes were motivated by a need "to get in more words" and make the paper longer.

Subject 4, the less verbal of the five subjects, used the opportunity to make changes in punctuation. None of the other subjects addressed the punctuation issue.

Score Band B

In terms of changes, students in Score Band B addressed many of the concerns exhibited by students in Score Band A. Subject 6 made her "final draft longer" and "corrected some . . . mistakes" in order "to get [her] point across." Moreover, she acknowledged that producing these mistakes in the first draft was inevitable:

> Like you know sometimes when you're writing . . . you're thinking faster than what you're writing and you'll miss a word or two. That's what I did in here and I had to go back and read over it and fix it in this, my final draft.

Subject 7 found a necessity for making changes in both the opening and closing of the composition, though she remarked that the first and final drafts were "really about the same." She acknowledged these changes involved adding "different quotation marks and stuff" on the final draft.

Subject 8 appeared to be primarily concerned with sentence construction. She "re-arranged" sentences and "took some stuff out" to make the sentences "stronger." But, as she later stated, the construction of paragraphs was not an issue. Her other changes grew out of a need to "improve handwriting" and rework her "grammar and punctuation." Specifically, she focused her punctuation efforts on commas, noting that she had "a lot of commas."

Like Subject 8, most of Subject 10's changes also centered on the sentence level, but more emphasis was placed on the addition and deletion of sentences. She believed she "was more specific on the final draft." Her first draft "had less details and left out a few things."

Of the five subjects, Subject 9 was the least responsive. He viewed his first and final drafts as being

essentially the same composition. What he wrote on his first draft, he was "gonna put on [his] final draft." And, when asked about changes, he answered, "Not too many." He offered no further comments.

Score Band C

Students within Score Band C appeared primarily concerned not only with lexical changes but also with sentence sense. For Subject 11, these changes involved "adding words" that were "left out" on the rough draft and changes in "styling." In contrast, Subject 12 stated he had made "many" changes. When asked to be more specific, he responded, "I changed a few of the sentences around--some spelling." He then paused, reconsidered his initial analysis and said, "I really like redid it. I really messed up. If you read this [first draft] and you read this [final draft] at the same time, it's not going to be the same thing." When questioned about his reasons, he answered, "Because when I was writing it, I was going, 'This don't sound right.' So I did it another way." He also stated that other changes he "tried" included "spelling" and "punctuation" though he acknowledged he did not know if he "did any good."

The "sound" of the composition was also important to Subject 13. "I kept reading it over and over again," she said. "Then I just made what didn't really sound right before I just started writing some more about it." She

further noted a concern about the length of the paper and made a concerted effort to make the composition longer.

While the other students focused on additions to the composition, Subject 14 "had to delete some of it." These deletions involved words as well as several short phrases. Other changes included "commas" and "periods."

Subject 15 stated that his changes were motivated by several factors. The first was a desire to write "neatly" on the final draft though he doubted that the scorers would "really" be concerned. He explained his other reasons:

> Well, I read through the first draft while I was writing down the final draft, so I could catch my errors. I changed a few words to make it sound like as if I was not writing, dictating something, like I was reading it out of a book, but just writing it down as if I was speaking to somebody and basically that's what I did.

Despite not specifically detailing his changes, he believed his audience to be "teachers," and his changes were predicated on this assumption.

Score Band D

In Score Band D, the changes ranged from a selective few to ones of considerable magnitude. Subject 19 felt he had been satisfied with his first draft and consequently "didn't have to change it too much." Likewise, Subject 20

was also content with his first draft efforts, noting, "I don't think I made any . . . ."

Subject 16 stated that he made several changes. He not only removed parentheses but also reworded a sentence:

> Well, sometime I might redo a sentence if I don't think it sounds right. Or, I might add a word in--like I did something wrong here--I put that sentence right here.

Analyzing his changes, he acknowledged that he "really wasn't ready for this test." As a result of having failed the Written Composition Test, he had since taken an "extra class" as part of his remediation program. From what he had learned in this class, he discovered "many mistakes" on this composition that he had not seen before.

Subject 17, when asked about changes, responded, "A couple. I added a couple of words in there and erased some sentences." He did not elaborate as to the reasons for the changes.

In order to improve his paper, Subject 18 stated that he "tried to write neater and fix all the stuff." The "stuff" to which he referred primarily involved "misspelled words." Moreover, "if it don't make sense, you kick it out . . . ." He further remarked that the brevity of his paper concerned him. "I wanted to make it longer," he said. "It had to be longer."

Summary

All students acknowledged that changes were made. However, of the twenty students, three stated that their changes were relatively minor and "not too many were made." The remaining students made changes on many levels. Four students made references to surface changes such as improving spelling, writing neater, and correcting commas, quotation marks, and periods. On the lexical level, four students remarked about adding and deleting words. Eight students specifically referred to changes at the sentence level which included not only the deletion and addition of sentences but also the "rewording" and "redoing" of sentences. In terms of changes on the multi-sentence level, no student made reference to changes of this magnitude.

Students also spoke of why they were motivated to make these changes. Three students stated that they were concerned about the brevity of their first drafts, implying that many of their subsequent changes were done in an effort to increase the length of the final drafts. Other students spoke of changes that resulted from a feeling that their sentences did not "sound right."

5. "WHAT ARE THE SIMILARITIES AND DIFFERENCES BETWEEN THE FOLLOWING TWO WORDS: EDITING AND REVISION?"

This question was divided into two parts. First, the subjects were asked to define each of the two terms and then secondly, were asked to expand on the similarities and differences.

Though a variety of responses were expected, the researcher had predetermined what definitions would be viewed as accurate. Drawing on the definitional parameters established in Chapter 2, the researcher defined editing as surface level changes involving punctuation, spelling, capitalization, and formatting. In contrast, revision was seen as those changes involving the addition, deletion, or restructuring of text. Thus, students were expected to see that the two terms both involved changes to the text, that editing and external revision could be interpreted as similar processes, and that internal revision involved deeper, more substantive changes.

Score Band A

Of the five subjects in Score Band A, Subject 1 evidenced the most uncertainty when asked to define the two terms. "Just writing--writing down things about the topic," the subject responded. And then, shaking her head, she quickly added, "I don't know. I don't know." Defining revision posed an equally difficult problem.

"Revising it maybe?" she answered. Then she expanded on what she had stated previously, noting that "editing is writing down the topic and revision is rereading it." However, she was unable to discern further any differences between the two terms.

Subject 2 perceived editing in other terms, equating editing with a "rough draft," in which an attempt is made to "just write it down and trying to get it all together." Similarly, she believed revision was "reading over what you have written the first time and getting it all together, like paragraphs" Subject 3's responses paralleled those of subject 2. Editing was again viewed as a "rough draft" exercise, of "just putting what you think down." Revision was understood to be a method of "making everything right," a phrase closely approximating Subject 2's "getting it all together."

For Subject 4, editing involved changes to ensure that "everything's the way it's suppose to be like punctuation" and "indenting." Revision, however, was defined in less specific terms. Though the other subjects were specific in relating their perceptions of revision, Subject 4 stated that revision occurs when "you go back and revise" but failed to expand on what the term "revise" involved. He further concluded that editing and revision were similar in that "both make the essay better" with

editing being applied to the rough draft and revision to the second or final draft.

Subject 5 defined editing as "taking out parts or putting in parts" and revision as "checking over, making sure it's correct." Analogous to Subject 4, both editing and revision were seen as changes "to improve" the composition. However, when asked about the differences, he believed that "one is changing and one is not changing --it's just correcting." He did not specify to which term the "one" referred.

Score Band B

Of the students in Score Band B, a general uncertainty prevailed. Subject 6, when asked about editing could only respond with a question. "Isn't that something where you edit a story - like read over a story. Is that it? I don't know." Defining revision proved equally difficult. "I have no idea," she said, shaking her head. "I don't even know what that word is."

For Subject 7, editing was "writing it down or something like that . . . ." Revision, by contrast, was "when you go back through it and . . . you check for errors and for things you need to rewrite." The lack of clarity seen in Subject 7's discussion of editing is also evidenced in Subject 8's response. "Editing is the beginning," she explained. "Editing is when it is all over with, like the final draft and the revision is like

the first draft when you are revising it and wording it and paragraphs."

Subjects 9 and 10 gave terse responses. To Subject 9, editing was synonymous with "writing--writing a paper to someone." When asked about revision, she paused, shook her head, and said quietly, "Can't think." Her reaction was similar to Subject 6's in that both experienced some uneasiness at not being able to define the term. While Subject 10 experienced no apparent uneasiness, he chose not to elaborate on his responses. Editing meant "to print something out" and revision was "to look it over."

Score Band C

Students in Score Band C experienced some difficulty in defining editing and revision. Subject 11 could not supply a definition for editing. "I don't know," she responded. Defining revision proved a less imposing obstacle, however. To her, revision meant "rewriting about what you wrote and revising . . . looking over it and seeing the mistakes."

For Subjects 12, 13, and 14, however, neither term was familiar. Like Subject 11's response to the question of editing, Subject 12 shook his head and declared, "Uh, I don't know." Nor could he define revision, asserting he was "not familiar with it." Subject 13 appeared even more confused. She offered no response when questioned about editing other than shaking her head. Though she was also

unable to define revision, when provided some context, she remarked that revising a sentence implied "writing it over."

Subject 14 initially failed to respond to both terms, but after some hesitation commented that revision was "to relook at something." He then declared that editing was "like you edited it, like what you writing . . . relook at it." When asked if relooking were a key feature of both definitions, he reconsidered his explanation and sought to clarify the distinction between the two terms. "Editing is what you are writing about," he stated. He then reaffirmed that revision embodied "relooking."

Of the five students in this score band, Subject 15 was the most verbal and chose to elaborate more often than the others. When asked to define editing, he provided his own context:

> Editing, taking out mistakes that are being made or taking out stuff you don't want and like you're shooting a camera and you got your tape and you play back the tape and you see what you want in the tape and what you don't want and you just edit it and take out what you don't want.

In contrast, revision was seen as "just putting all the things you want into one thing" or as he further explained, to "put it all together."

Score Band D

For most students in Score Band D, defining editing and revision proved a formidable task. Subject 16, when asked to define editing responded, "I don't know. Maybe it's writing--like writing down ideas?" In defining revision, he again responded, "I don't know what that is." Then he quickly asked, "It's looking over?"

Subjects 17, 18, and 19 also provided limited responses. Subject 17 stated that editing was to "go over something," and revision meant to "proofread, go over." Subject 18 was equally brief in his response. He viewed editing as "like a paper getting made or something" but when asked about revision, he responded quietly, "Hmm, I don't know." In contrast, Subject 19 could not provide a definition for editing but believed that revision was "like doing it over again."

To Subject 20, editing and revision were closely related:

> Editing--I guess like--you're editing a story when you go see a story--editing when you write your story down on a piece of paper and then when you've finished your revision--rewrite it and follow your backgrounds and stuff.

In discerning the similarities and differences, he remarked, "Uh, I really don't know. Editing I guess would be like just writing it on a piece of paper and revision

is looking it over and then rewriting it again for a final copy." Remarking about other differences, he said, "I guess one you write it down--get your information and two you finish it. You redo and finish it."

Summary

Defining editing and revision produced varied responses, marked at times by uncertainty, confusion, and redundancy. Even in Score Bands A and B, where students produced the highest scores, the definitions often lacked specificity and frequently demonstrated an inability to apply the terms appropriately. The students in Score Bands C and D fared little better.

Of the 20 students questioned, seven initially replied that they did not know the definition of editing. However, upon reconsideration, three of the seven students added brief responses. Editing was viewed as "writing down things about the topic," "editing a story," and "writing down ideas."

The concept of editing as writing down ideas or writing things about the topic was stated on several more occasions. In addition to the three students previously mentioned, four other students believed that editing involved "writing it down and trying to get it altogether." Editing became synonymous with a "rough draft," a place in the composing process where writers

transferred their thoughts onto paper, a place where they wrote "it down."

Responses by the remaining students fluctuated in scope and few, if any, extended patterns developed. Students equated editing with "writing a paper to someone," printing "something out," and "a paper getting made." Others believed that editing meant "taking out parts" and removing "mistakes and stuff" from a tape recording. One student stated that editing involved going "over something" and another used the phrase "relook at it." A third student stated that editing was done to ensure "everything's the way it's supposed to be." A fourth called editing "the beginning" and then rephrased the response to emphasize that editing was done after the final was completed.

The definitions of revision also varied. Six students could not define revision, stating that they "didn't know," had "no idea," "couldn't think," or were "not familiar with it." Of these six, two students offered secondary responses, one who asked, "Is it looking over?" and the other stating that revising a sentence meant writing "it over."

Of the remaining 14 students who offered extended definitions, two used the term "revise" in their definitions, remarking that revision meant "to revise" and when "you go back and revise." A third student, who also

used "revise" in her definition, qualified her response by adding "wording it and paragraphs" to her original definition.

The majority of students, however, embedded within their definitions the concept of revision as a corrective process in which students reexamined their writing. To revise meant "reading over what you have written" and "making everything right."

6. "IF YOU WERE TO PARTICIPATE IN THIS WRITING ASSESSMENT AGAIN, PERHAPS WRITING ON A DIFFERENT TOPIC, WHAT CHANGES WOULD YOU MAKE IN HOW YOU GO ABOUT USING YOUR TIME? IF NO CHANGES, WHY NOT?"

For students in Score Bands A and B, this question was hypothetical. However, for students in the Score Bands C and D, the question was not conjectural. Since students in these lower two score bands did not attain the performance standard in April 1989, they were given an opportunity to retest in February 1990 on a different topic (see Appendix B, Graduation Exit Examination, Winter 1990). Because these students retested, their responses to this question were based on the compositions they wrote in this February retest administration.

Score Band A

Subjects 1, 3, 4, and 5 appeared satisfied with their efforts and chose to make no changes in the time allotted

to the first and final drafts. For Subject 2, however, the question proved more complex. "If I know a little about the topic then I would probably take the same amount of time," she responded. "But if I really didn't know much and I have to think about it I would take a little longer."

Score Band B

For those students in Score Band B, the issue of time was an important one. During the test administration, Subject 6 felt "rushed" because the administrators "only gave [her] a certain amount of time." Given another opportunity, she believed she "would probably take longer" and spend more time on the "rough draft." When questioned why she would focus on the initial draft, she answered, "Trying to figure out what I did wrong and everything, correcting everything so when I do copy my final draft, everything would be right."

Subject 7 also spoke of being "hurried." "I just thought we didn't have much time to think," she concluded, ". . . so I just kinda hurried through it . . . ." If given an opportunity to write another composition, she believed she "would probably spend more time . . . on the final draft." Though Subject 9 did not mention being hurried, he did feel that the writing time for the first and final drafts would be "probably longer" on "both of them." This additional time would be essential, he added,

if he had "a lot" of knowledge of the topic "on [his] mind."

As opposed to the other students, Subjects 8 and 10 were content with the manner in which they apportioned their time. In responding to the question, Subject 8 replied, "I think I was satisfied." Subject 10 briefly looked again at the drafts, gave a positive nod, and said quite emphatically, "Probably."

Score Band C

Having recently completed her retest, Subject 11 discovered that she used less time on her first draft. "When I read the topic," she stated, "I already knew what I was going to write about." As a result she "wrote more" and was able to complete the first and final drafts in less than the 90 minutes she used in the April administration.

Subject 12 also expressed the feeling that less time was required. "It was quicker," he related. "I did more --I did different things. I took different methods." Elaborating on these new strategies, he remarked,

> I used a jot list--we put all our ideas down and picked the best ones we had and the we took the best idea--the one we wanted and the best one--we thought it was the best one--then we put a jot list down--then we had an outline--then we wrote like in

> sequence you know. Then we wrote out the rough draft.

He attributed many of his changes in strategy to a teacher who taught him "how to do it--the shortest time and the best way and all that stuff."

For Subject 13, the amount of time needed to write the first and final drafts was also reduced but for a different reason. She commented, "I didn't take that much time because we didn't have that much time to take." In addition she hoped her second attempt was more successful than her initial efforts. Responding to the question of what she did differently, she answered that she had written on a different topic but offered no other differences.

When asked about his use of time on the February retest, Subject 14 felt he "spent a whole lot more on the rough draft." But, upon further inquiry, he stated he probably only spent "a little bit more, about 10 more minutes." In terms of why he spent more time or what different approaches he might have used, he offered no explanation.

In contrast to other students in Score Band C, Subject 15 disclosed that he spent "more time on the final" because he "figured that was the big deal." He further argued that the final draft was the composition "they are going to read" so he "spent more time on the

final draft . . . to make it the best [he] could. Like Subject 14, no explanations were given as to what was done to make it better.

Score Band D

Subject 16 recalled spending much more time on both the first and final drafts during the February administration. This resulted in part from strategies learned in his remediation class:

> I kind of had to think fast so I started putting down --the teacher had taught us the way to write down ideas--just to write compositions you know for that class. She had taught us how to write down ideas--just write words down--and you know make a paragraph out of it. So I kind of . . . did a little bit faster. I did it faster with not any rushing. I took my time.

Though he remarked that both drafts took longer, he took more than twice the time on his first draft. "It took me a long time for the first draft you know to get it all down right," he said. "Then for the final draft I just read the first draft . . . ." By reading his first draft, he discovered "many mistakes" and by making a "few corrections here and there," he believed his alterations to be "ten times better" than those done in April. Again, he credited the "little class" he had attended for increasing his "confidence."

In his February rewrite, Subject 17 "spent about the same time on both." However, as with Subject 16, his strategies changed. He "thought about the subject, wrote down some things . . . and then thought about them again." Next, he "re-arranged them . . . wrote [his] rough draft and . . . went back over it again" to determine if he "needed to add some more sentences or take out a sentence . . . ." In appraising his efforts, he felt more positive about his February composition.

Not only did Subject 18 spent almost twice as much time on his first draft in February as he did in April but also he recalled spending "like 30 minutes" thinking about his topic. In his April writing, he spent "10 minutes" thinking about his topic and about 35 minutes on his first draft. He did not elaborate on strategies which he used in February.

Subject 19 remembered that more time was expended on his final draft than had been spent in the earlier testing. However, he stated that in his February retest that no new strategies were used and that his writing plan was "basically the same."

In February, Subject 20 produced "a page and a half" composition, almost three times the length of his half-page April writing. Moreover, his time allocation changed. He recalled spending "a half an hour" on the first draft, "changing it and everything and finally

getting it finished . . . ." His familiarity with the February topic also played an important role:

> Well, . . . I didn't take long to think about what I was writing because we were writing about stuff a person that had things happen to them in their life so I already knew the person I wanted to write about and I wrote about my mother.

By knowing who he wanted to write about and having "already witnessed all of what happened," he "really didn't have to think."

He also noted other changes in his writing strategies that he believed were beneficial:

> I used my time wiser and I reread over my writing and I thought over what I had to do on my first draft--read it over twice--and the changed spelling. We had a dictionary. I looked up the words and stuff a lot better than what I did the first time. I really worked it out. I changed it--the first draft was totally changed into what I put on my first draft.

However, one of the primary factors which contributed heavily to developing a different approach to his February writing was the LEAP test itself. Before his April testing, he had a "talk in . . . class" and believed "that they were going to stop" the assessment program. Consequently, he "didn't give too much effort" to the

April test. Only after he realized that the test was "for real" did he alter his strategy.

Summary

Given an opportunity to participate in a writing assessment again, 6 of the 10 students in Score Bands A and B speculated that the time devoted to their first and final drafts would remain essentially the same. Two other students remarked that they felt "hurried" and "rushed" during the April administration. Consequently, one believed she would spend more time on the first draft. In contrast, the other student felt more time would be required of the final. The remaining two students stated that much depended on familiarity with the topic. However, one of the two added that though the nature of the topic was important, she would probably spend more time on both the first and final drafts.

As noted previously, students in Score Bands C and D were given opportunities to write on a different topic in February 1990. Three of the ten students recalled using less time in their February retest. Two of the three believed that less time was spent on both the first and final drafts while the third student spent less time on the final. The remaining seven students remembered spending more time during writing. Three students stated that the first draft required more time, three stated that

the final draft took longer, and one stated that writing times for both the first and final drafts were longer.

As to why these writing times changed, two students spoke of strategies learned in remediation classes and how their confidence had increased as a result of what they had gained through these classes. One student, who spent more time on his final draft, said the greatest reason for altering his writing time resulted from the realization that the LEAP testing was "for real." Other students talked of employing new writing strategies such as "jot lists," "outlines," "rereading," taking more time to think, using time more wisely, and rearranging sentences. Only one of the students said that the strategies used in the February retest were "basically the same" as the ones employed in April.

7. "IF YOU COULD MAKE CHANGES IN THE COMPOSITION YOU WROTE IN APRIL OF 1989 IN ORDER TO MAKE IT A BETTER PAPER, WHAT CHANGES WOULD YOU MAKE?"

Score Band A

After several glances at her composition, Subject 1 stated emphatically, "I don't think I would change anything." Subject 4 expressed comparable sentiments, feeling certain that a later composition would be written in much "the same way."

The other three subjects felt that changes would improve the quality of their compositions. Subject 2 voiced several concerns:

> . . . I would change my handwriting a little better, and I would probably fix the sentences where it would make a little more sense. I think the sentences ran together, I think I had too much of one sentence, like run-on sentences and stuff, and I would cut the sentences down.

She also believed that changes in the "verb form" would prove helpful.

Subjects 3 and 5 desired less extensive changes. "I would probably put more information and make my handwriting better," Subject 3 explained. Subject 5 likewise advocated including additional information. "I'd add in a part about teen violence such as gangs, fighting," he replied, "because it's another teen problem and I said something about it earlier in the essay. . . ." Neither subject sought further changes.

Score Band B

Each of the subjects in Score Band B sought changes in their compositions, ranging from a complete rewrite of the final draft to simply injecting longer words. Subject 6 appeared concerned that her composition did not convey the intended message:

> I . . . don't want to have this paper sound like I'm trying to tell people what to do because I'm not. I mean you know, they could do what they want they feel is right. But I don't like drugs and drinking. . . .

Though feeling some anxiety, upon secondary consideration she decided that the composition was successful. In addition, she also approved of her mechanics and choice of words.

In her immediate analysis, Subject 8 focused her attention on sentence structure and paragraphing:

> I would probably start my sentence beginnings with less "the's" and "sometimes" and "others." Yea, and change the structure of it . . . put more paragraphs in, especially on the first page.

When questioned if she desired more changes, she hesitated. Looking once more at her final draft, she answered, "I'd probably like to do the whole thing over."

Subjects 7, 9, and 10 sought few changes, and most were on the lexical level. Subject 7 would "probably take out some things [she] put in maybe twice" and "maybe shorten it . . . ." The "things" of which she spoke were primarily words and short phrases. The lexical emphasis also surfaced in Subject 9's responses who would "try to make . . . bigger words" if given another writing opportunity. For Subject 10, her changes would involve being "more specific" and "putting in more details."

Score Band C

When given the opportunity to make changes on their April 1989 compositions, the five students in Score Band C gave a variety of responses. Subject 11, after several readings of the final draft, could not identify specific changes and responded, "I don't know." Subject 13 believed that "putting questions marks where it goes" would produce "better understanding." Subject 15 was concerned about both his punctuation and his usage:

> . . . I know that there is some punctuation that I messed up on, some words are not supposed to be there, so probably I'd have it re-corrected.

When asked about further corrections, he quickly responded, "Nah, just punctuation."

For Subjects 12 and 14, other changes were deemed important. Subject 12 wished he had tried to "stick more to a topic," feeling he had "really went off topic." In addition, he believed he could "do better with [his] spelling, punctuation . . . mechanics of sentences, just things in general." He also voiced other concerns:

> I guess I could have done a better paper than what I did. I'm not used to writing that kind of theme. It was kind of like pressuring me--like the fear of failure. You got to do it over.

He further agreed that the pressure of the situation rather than the writing itself caused his problems.

Subject 14's changes paralleled to some degree those of Subject 12, especially in maintaining an appropriate topic focus. He believed that deleting "some of the stuff" he had written would "probably" have produced a better composition. Provided with a rewrite opportunity, he "would go back through those words" he "had missed out on" and "probably delete the paragraph about alcohol." His desire to delete the paragraph on alcohol resulted from a belief that such information was off-topic:

> . . . I was mostly talking about teenagers using drugs and I got off into alcohol and cigarettes. I would have deleted all of that and stayed on and talked about teenagers using drugs.

Through this deletion process, he hoped to "change it around."

Score Band D

Of the five students in Score Band D, only one was uncertain as to the changes he would make. This student, Subject 19, responded, "Well, I'm not sure." In contrast, the other students believed a number of changes were needed.

After reviewing his April composition, Subject 16 believed he would "just throw that away" and "start it over." Dissatisfied with his original topic, he felt he needed to examine other topic options:

> I might write a little something like teenagers and parents or I might--I don't know--that kind of topic there's so many problems you could write about. There's so much you could write about each one. So it's hard to write so much about certain problems.

He then added,

> I can't write on teenage problems. I don't know. Any other kind of topic I do all right. I did all right in class. I was doing pretty good in the class. On a couple of compositions I didn't have any problems, just you know.

Other than his primary concern for choosing an appropriate topic, he offered no other changes.

Subject 17 discovered many errors he believed could have been avoided:

> I'm using Teens Against Drugs too many times. Let's see, I'm not really giving it a lot of thought in when I'm writing. I'm just writing something down. I was more nervous and I didn't proofread that one. I don't think I did and I had a lot of run-on sentences too and fragments.

He further stated that most importantly, his rewriting efforts would focus "most of the part" on "proofreading." As other students had noted previously, he also voiced a concern about having a manuscript of sufficient length. He wanted to "make sure [he] had enough words."

Subject 18, aware of several needed changes, would "fix the sentences, fix up all the stuff," and "fix the spellings." The "stuff" to which he referred primarily involved "rewording." He remarked, "You shouldn't put 'real good or bad.' You shouldn't put that." He offered other examples of constructions he would change:

> "You's" and "mother-in-law" and stuff. And the misspellings I made . . . . Then I kept using "didn't" too many times and the "I" and all kinds of stuff . . . .

In addition to these changes, he found "several sentences [he] would like to get out."

Given an opportunity to correct his April composition, Subject 20 believed he would "rewrite it." Though he would keep his topic, he would "change the whole thing." He explained what these changes entailed:

> Well . . . the sentences needs to be changed. The paragraph needs to be totally rearranged--and spelling--I never used a dictionary and it was just words that I knew how to spell off hand and I needed to put some "'s" and maybe a few periods, commas and it definitely needs to be a lot longer.

Expanding on the issue of length, he believed that his composition "would have looked better" had he written more words:

> Yeah . . . just looking at it, it wasn't enough and I could have put at least two or three paragraphs to it. At least two paragraphs since it's only a page.

Summary

Only 5 of the 20 students did not argue for specific changes in their April compositions. Three of the five believed that no changes were necessary, while the other two students were "not sure" or did "not know" what changes needed to be made. Of the remaining students, three stated that they were dissatisfied with their initial efforts. These students commented they would like to "rewrite it," "do the whole thing over," and "throw" the composition "away."

The majority of students, however, sought less drastic changes. On the format level, several students alluded to the need for better handwriting. At the surface level, students spoke of a need for "putting question marks," for better "spelling, punctuation . . . mechanics of sentences," and for "fixing the spellings." Changes at other levels included making "bigger words," removing words that were not "supposed to be there," "fixing sentences," correcting "run-on sentences, and deleting paragraphs. Concerned about the length of their compositions, two students said they would make their drafts longer by adding words and paragraphs. Other students felt their compositions needed "more information"

and "more details." Only one of the 20 students stated that the length of the composition should have been reduced.

Summary

Part B of Level II examined the responses the students gave to seven structured interview questions. This section, in addition to Part A, provided both qualitative and quantitative insight into the students' prewriting, drafting, and revision strategies, as well as their attitudes about writing in large scale writing assessments and their knowledge of the writing process.

In Chapter 5, which follows, the findings of the research conducted at Level I and both parts of Level II are examined. The emphasis will focus on what conclusions can be drawn and the impact these findings can have not only on the research community as a whole but also on teachers and administrators as well.

CHAPTER 5

SUMMARY, IMPLICATIONS, AND CONCLUSIONS

OVERVIEW

Chapter 5 is in three sections. Two sections deal with specific areas of the writing process and a final section focuses on major conclusions of the study. The first section addresses prewriting and the second, drafting and revision. The intent of the third section is to draw broader conclusions from the study and to consider the implications for instruction and research. As each area is examined, the conclusions and implications will be drawn from both Level I and Level II research.

PREWRITING

Hayes and Flower (1983) described prewriting as "a very broad planning activity . . . " (p. 209). In the present study, four aspects of planning were examined: writer apprehension and anxiety, allocation of time, goal setting, and strategy development. The following discussion focuses on these aspects and examines their interrelationship and their effect on text production.

Anxiety/Writer Apprehension

Student responses to interview questions indicated that apprehension and anxiety existed but were more

directed towards choosing an appropriate topic than fear over the test itself. Moreover, students generally agreed that the topic afforded them extensive latitude in writing and that once they had decided on a topic, they were able to write with relative ease. Only one student of the 20 interviewed admitted that the topic did not appeal to him and that addressing the topic proved difficult.

The reduction of apprehension may be attributed to several factors. The first centers on familiarity with the topic. Hoskisson and Tompkins (1987) had argued that students were more productive and less apprehensive when they were asked to write on topics about which they were knowledgeable. The prompt for the 1989 written composition assessment required students to write an expository essay about teenage problems. As revealed in the essays of Level I (1,467 first and final drafts) and the interviews and essays in Level II (20 first and final drafts and 20 interviews), students were able to draw from a multitude of personal experiences. Thus, their ability to relate to the topic apparently had an impact on the apprehension level.

Another factor that may have influenced the apprehension level was classroom instruction. Though the students did not specifically allude to intervention practices by teachers, the use of the strategy guides perhaps had some influence. Several months prior to

testing, these guides were distributed throughout the state. According to extensive interviews with parish and school test coordinators, the strategy guides became an integral part of the curriculum of many school systems. Further study on the use of strategy guides and the use of writing practices which simulate actual test taking procedures would provide additional insight into this issue.

A third factor which could have reduced much of the anxiety about the test itself was a widespread feeling among students and teachers alike that the Graduation Exit Examination would be eliminated before the students were to graduate. Consequently, the assessment was seen by some as little more than a practice exercise. The additional anxiety of which Sarason (1980) and Tobias (1985) had spoken was absent. Whether these students succeeded or failed was insignificant because the product of their efforts presumably would carry little weight.

Time Allocation

In interviews with the students, each spoke of spending time thinking about the topic. This thinking period ranged from two or three minutes for most students to almost half an hour for others. Other researchers reported similar findings (Applebee, 1981; Mischel, 1974; Perl, 1979; Pianko, 1979; Stallard, 1974).

Several reasons for their use of a thinking period emerge from the student responses. As discussed earlier, this period of contemplation may partially be attributed to anxiety over topic selection. However, though only one subject alluded to "brainstorming" during this period, the possibility of others using the time either for quietly generating ideas or simply thinking about how to generate ideas appears likely.

Applebee (1981) observed that good writers spent more time planning than did poorer or basic writers. As this research reveals, however, students in both the attainment and non-attainment group spent relatively little time planning before they wrote. The only exceptions were two subjects in the attainment group and two subjects in non-attainment group who recalled spending from 10 to 20 minutes thinking before they began their compositions. Whether the additional time spend during prewriting helped or hindered the writing is uncertain given the size of the sample. A correlation study examining the relationship of prewriting time to essay quality which uses direct assessment rather than self-report and employs a larger sample would provide more insight into the question.

Goals

The 20 students initially interviewed offered little in the way of detailed explanations on the goals they had

established for their writing. In most instances, they followed what Flower and Hayes (1980c) had termed "the most obvious form of goal-setting" (p. 241). The students read the prompt and elaborated on the assignment, which in this instance, concerned problems facing teenagers.

Only 1 of the 20 students chose not to write on the assignment. In interviews, the student stated that his goal was to write on a subject about which he had knowledge. In this instance, that topic was the theft of car radios and not problems facing teenagers. An analysis of the 40,000 essays written in Louisiana's 1989 writing assessment revealed that over 200 students chose to write on topics which were not related to the prompt in their examination booklets.

Developing Strategies

Similar to what Wilhide (1985) had discovered in his study of eighth grade writing, most students gave little physical evidence of engaging in prewriting activities. From the present study, findings reveal that of the 1,467 first drafts examined, only nine gave evidence of prewriting activities. Moreover, of the students who were interviewed, only one used the term "brainstorming" to describe his thought processes. However, this is not to assert that other students who were interviewed did not engage in thinking strategies prior to producing a first draft.

Despite those teaching practices which encourage students to use clusters, maps, webbing, and outlines as prewriting strategies, students generally ignored such suggestions. Present findings reveal that 121 (8.2%) of the 1,467 students left the first pages blank and only eight (0.6%) wrote outlines or notes on these pages. These findings tend to support what Gee (1984) found in his study of prewriting activities and what NAEP reported in its 1988 study of revision practices. In Gee's study, approximately 5% of the 1,372 students examined did not have an outline or a rough draft. Similarly, NAEP found that less than 10% of the 8th graders and 13% of the 12th graders included notes or outlines in their prewriting activities.

Suggested reasons for the lack of such prewriting exercises may lie in the administration of the test itself. Unlike typical classroom situations, in the state assessment the students received no assistance from the instructor or fellow students. The only help they received came in the form of a writing checklist given to each student during testing and instructions read from the test administrator's manual. Furthermore, no reference texts other than dictionaries were permitted. If students chose to write outlines, make notes, or produce clusters, they did so without teacher intervention. Without the assistance, they perhaps viewed the use of outlines,

notes, and other such activities as teacher motivated strategies for use in the classroom, and not on the Graduation Exit Examination.

In addition, though the test was not timed, students appeared to have had some urgency about completing the assignment. This urgency often resulted in students finishing their compositions in less than an hour. Whether the limited use of prewriting heuristics was a strategy which afforded more time for writing is not substantiated. Nonetheless, in typical classroom environments, classes generally last an hour or less and students apparently predicated their text production in the state assessment on what could be accomplished in a single class period. Outlines and other such prewriting activities were possibly seen as too time consuming or unnecessary. Why students chose not to use prewriting activities warrants additional research.

Though several studies (Cox, 1983; Cummings, 1981; Head, 1977; Kellogg, 1987; Vinson, 1980) have found that prewriting activities impact favorably on writing performance, such impact on performance in the present study can not be accurately determined. Very few first drafts demonstrated prewriting. Further examination of the first drafts of more recent written composition assessments could explore possible linkages.

DRAFTING AND REVISION

First Draft Characteristics

Of the 1,467 students who participated in the April 1989 assessment, over 90% produced first drafts. In interviews with the students, they regarded the purpose of the first draft as "practice," a "rough" copy, a "trial run." The first draft became for them what Murray (1978) had called the "discovery draft" and Drucker (1966), the "zero draft."

Despite the students' general agreement over the purpose of the first draft, such consistency was less prevalent in terms of word production. The test instructions had suggested an essay of 200 to 300 words in length and for the most part, students adhered to the suggested format. Students in Score Bands A, B, and C (scores 72-34) produced first drafts averaging over 250 words whereas students in Score Band D (scores 33-18) had first drafts of only 142 words. As Flanigan and Menendez (1980) stated in their discussion of writing strategies, these students in Score Band D were apparently committed to "an early closure of form and content" (p. 263).

Given the length differentials, what can be implied by the number of words in the first drafts? Though cause and effect relationships are difficult to verify, the weaker writers in this study were unable to produce extended text. That length alone in a large scale writing

assessment distinguishes a good writer from a poor writer remains speculative. However, a survey of several hundred other papers in the sample also found that the first drafts of the poor writers were substantially shorter than those of the better writers. Essentially, then, though the length of a first draft may not necessarily predict the final assessment score, a composition whose first draft did not exceed 200 words generally failed to achieve a passing score of 47.

Allocation of Time

The time needed to complete the first draft varied among score bands and no consistent pattern was discernable. However, the majority of students interviewed, both successful and non-successful, did recall that the first draft took longer than the final draft. Accordingly, time-on-task was not necessarily an appropriate indicator of performance. Successful writers as well as non-successful writers took over an hour to complete the writing and in some instances, both groups of writers needed less time.

Perceptions of Editing and Revising

One of the issues in this study focused on the students' perceptions of the role of editing and revising. Despite constructing both a first and final draft,

students had considerable difficulty defining the nature of the processes which had resulted in any changes between the two drafts. Their responses were characterized by frequent uncertainty and often erroneous conclusions.

Both successful and non-successful writers alike confused the terms "editing" and "revision." However, response patterns did exist. The more successful writers were typically able to expand on the meanings of the two terms whereas the responses by the less successful writers were extremely brief. Six of the 10 more successful writers defined editing correctly, two provided inaccurate responses, and two stated they did not know. In contrast, only 3 of the 10 less successful writers accurately defined editing, two provided inaccurate responses, and five responded that they did not know.

Defining revision proved a more demanding task for both groups of students. Though 8 of the 10 more successful writers provided definitions, their responses were ambiguous and generally reflected methods for editing rather than those concerned with revision. For the most part, editing and revision were viewed as synonymous, corrective procedures emphasizing broad surface changes.

The less successful writers encountered similar problems in attempting to define revision. Eight of the 10 students provided definitions but, like the more successful writers earlier, their responses were also

general and lacked specifics. Moreover, editing and revision were again viewed as synonymous activities emphasizing superficial changes.

Does the ability to define the processes, in this case editing and revising, assist students in producing better final drafts? In correlating the essays to the student responses, findings show that certain parallels do exist. However, that the ability to define editing and revision is the primary contributing factor to producing good writing is not supported. What the study does show is that the successful writers are able to see editing and revision as an ongoing process. Moreover, despite some difficulties in defining the terminology, the successful writers were able to expand verbally on the subprocesses involved in editing and revising. In contrast, though the non-successful writers appeared to know that the reexamination of an essay might result in positive changes to the final product, they seemed uncertain as to what direction their editing or revising should take.

This uncertainty was highlighted further when these students were asked what changes they would make to their April 1989 essays in order to make the essays better. Though their essays had extensive errors in organization, sentence formation, word usage, and mechanics, the poorer writers were seldom able to determine the types of changes needed. Their responses generally vacillated between two

extremes. They either made reference to correcting minor punctuation flaws or argued that the entire paper should be rewritten.

Conversely, the better writers spoke of sentence level changes, addition to content, and the deletion or substitution of words and phrases. In addition, they were able in many instances to point to specific lines and paragraphs they believed were in need of change. Such specificity was lacking in the comments made by the poorer writers. Research in metacognition suggests that poorer writers in comparison to better writers were unable to perceive the dissonance (Beach & Eaton, 1984; Coleman, 1984; Flower & Hayes, 1981a; Flower, Hayes, Carey, Schriver, & Stratman, 1986; Sommers, 1980).

Despite their apparent lack of knowledge about how to improve their April 1989 essays, the poorer writers felt that they had been more successful on the February 1990 retest. Much of their success was attributed to what they regarded as new strategies. These strategies included jot lists, outlining, extended rough drafts, allocating time more efficiently, and better proofreading.

Application of Revision Strategies

Interviews with students revealed the reasons for revising their essays varied. Students primarily voiced concern over sentence sense, the "sound" of the essay,

wrong or unnecessary words, improving legibility, correcting punctuation, and spelling. In addition, students spoke of first drafts which they believed to be of insufficient length. Interestingly, on over one-fourth of the 1,467 first drafts examined, students had numbered their words. Thus, their motivation for revision may have been strongly influenced by the suggested essay length of 200-300 words. Also of interest is that very few of the poorer writers chose to number their words and that most of the numbering was concentrated in the upper two score bands.

Extent of Revision

Findings revealed that approximately 90% of the 1,467 essays examined gave evidence of changes. Of this figure, nearly three-fifths were simple changes. In a similar study conducted by NAEP in 1987, researchers found that approximately 75% of the students revised their initial drafts.

The larger number of essays with changes in the Louisiana assessment could be attributed to several possible factors. First, in the NAEP project, students were given a maximum of 50 minutes to complete both their first and final drafts. Conversely, the Louisiana assessment permitted students a longer writing period and thus facilitated the writing of both a first and final

draft. Moreover, the Louisiana testing instructions strongly encouraged prewriting, editing, and revision as opposed to merely permitting their use. The NAEP instrument did not. This may demonstrate to some extent that as a result of increasing the emphasis on prewriting, editing, and revision through oral and written instructions, students are more likely to engage in these activities.

Nonetheless, in 131 instances, or approximately 10% of those essays having both a first and final draft, the first and final drafts were virtually identical. Students apparently viewed the final draft as merely a copying of the first draft, with more attention paid to handwriting and margins. However, what makes this phenomenon so unusual is that students often took additional time to assure that the first draft was as legible and neatly formatted as the final draft. When asked why they had devoted so much time to a first draft that would not be scored, students frequently remarked that they expected the scorers to examine both their first and final drafts and that the appearance of their drafts was important.

In the NAEP study of 1988, findings had revealed that though students had frequently rewritten or recopied their initial drafts, the first and final drafts were substantially the same. Present findings reinforce this conclusion. Approximately two-thirds of the students had

final drafts which either evidenced simple changes or no changes whatsoever. Of the remaining one-third, most students incorporated changes affecting one-third to one-half of the sentences in their essays. Only 73 final drafts or less than 5% of the 1,467 final drafts examined showed extensive or radical changes in text.

Findings further reveal that in the context of the Louisiana assessment, though the percentages remained relatively stable across score bands (see Table 4.03), several variations did exist. These involved the contrast between essays which exhibited no changes and those evidencing radical changes. The less successful writers (students in Score Bands C and D) showed much less tendency than the more successful writers (students in Score Bands A and B) to change their original drafts. However, if changes were made, a greater percentage of poorer writers opted for radical changes.

If such findings are viewed in a broader perspective, the implications are twofold. First, less successful writers often perceive the first draft as their final copy and find little necessity for altering its form or content. However, when changes are made, they reveal a stronger tendency than the more successful writers to make radical changes in their compositions. In contrast, the more successful writers are more likely to revise their first drafts and less likely to resort to radical changes.

Secondly, the view often espoused by educators that poorer writers do not make as many extensive changes as better writers is not supported by the present research. In those essays that evidenced changes in more than one-third of the sentences, the percentages for both the successful and less successful were relatively the same. In other words, though the quality of the revisions may have differed, the extent of the changes except in those instances previously cited were quite similar.

Kinds of Revision

A number of studies (Bridwell, 1980; Pianko, 1979; Sommers, 1980; Faigley & Witte, 1981) have shown that given the opportunity to revise, students generally limit their revisions to what Faigley and Witte have termed external alterations. These surface level changes include punctuation, spelling, capitalization, and word usage. The present study, which examined a large sample in an actual testing environment, supports the findings of previous studies.

One of the changes addressed in a study by Pianko (1979) alluded to the students making content additions to their first drafts. As discussed earlier, students were often apprehensive that their essays would be too short. Findings show that such apprehension may have affected their revision strategies. Successful writers as well as

less successful writers were two to three times more likely to add text as they were to delete it. Moreover, when additions were made, students generally integrated these changes into the endings of the essays. Though additions in content did occur in other places within the essays such as in the introductions, the majority of the additions were made to the conclusions.

Format/Physical Appearance

A general feeling among educators is that students too often concentrate their revision efforts on superficial changes such as improving legibility and producing cleaner formats. Though the study found that approximately one out of every four essays exhibited external changes, the extent of these changes was often slight. In most instances, students performed what Emig (1971) termed "correcting," a reformulation characterized by the addition of titles, the restructuring of margins, and alterations in spacing. However, improvements in legibility which are often regarded as expected reformulations, were less obvious. Generally, the handwriting quality of the first and final drafts was substantially equal. Rarely was the handwriting so poor that the composition could not be read. Students apparently devoted as much attention to their first drafts in terms of penmanship as they did to their final drafts.

Again, as had been discussed previously, successful writers as well as less successful writers felt that both the first and final drafts would be examined by the scorers. Such a feeling could have had a pronounced effect on their revision efforts.

But, did the effort that students expended on keeping the first and final drafts as neat and as legible as possible result in a better score? A composition score is predicated to some degree on the legibility of the final draft but as the scorers in North Carolina conceded and their scoring has demonstrated, the effect is minor. Devoting additional efforts towards improving the appearance of the first draft, however, served little purpose. This was especially true when students had finished their final drafts and returned to their first drafts to correct mistakes and improve legibility.

Surface Level

Over half of all compositions examined in Level I research gave evidence of surface level changes. These changes involved punctuation, spelling, capitalization, and word usage. In Level II research, which analyzed the changes in more detail, the surface changes category was subdivided into two categories, Category (2) which examined surface changes and Category (3), lexical changes. Category (2) focused on mechanics, verb forms,

abbreviations, and contractions, whereas Category (3) examined the additions or deletions of words, substitutions, and order shifts.

At the surface level, spelling and punctuation were the most common focus of the students' revision efforts. Earlier studies (Bridwell 1980; Sommers, 1980) had reported similar findings. Studies such as those conducted by Beach (1976) and Witte and Faigley (1981) had also shown that weaker writers had stronger propensities towards surface level revisions than did the more proficient writers. This, too, was supported by the findings. The less proficient writers had almost twice the number of changes as did the better writers, concentrating much of their attention on spelling changes. However, though their compositions had more surface level changes, the effectiveness of the changes was questionable. A detailed analysis of the 20 essays in Level II shows that the mechanics scores for the less proficient writers were extremely low for their first drafts. In the analysis of the first drafts (see Table 4.16), the less proficient writers averaged 3.5 in scoring Dimension 5, mechanics. As a result of their changes, their final drafts averaged 4.3, an increase of less than one point on an eight point scale.

In contrast, the better writers averaged 6.9 on their first drafts and 7.1 on their final drafts. Again, the

increase in the mechanics score was relatively small. Nonetheless, these results indicate that improved performance in a dimension is not necessarily dependent on the number of changes made to the composition.

Lexical Level

Both the good as well as the less proficient writers made numerous lexical changes to their compositions. However, though both groups seemed concerned about their word choices, the less proficient writers showed a slightly greater tendency to make alterations. In the addition of words especially, the less proficient writers added nearly twice as many words as the better writers. This supports in part what Pianko (1979) found earlier regarding the less proficient writers' concerns over the length of their compositions. The desire to produce a longer composition may have contributed to their decision to incorporate additional words.

Phrase Level

While the number of changes made by the less proficient writers exceeded those of the better writers, the differences were less substantial than those seen at the lexical level. Again, both classes of writers chose additions over deletions and as might be anticipated, the

poorer writers evidenced a greater tendency to add phrases.

Clause Level

Though successful writers tended to incorporate more clause level changes into their texts than did the less successful writers, the number was not substantially higher. Of the 23 total changes recorded in the essays, the more successful writers had 14 changes and the less successful writers, 9.

Other research such as that conducted by Bridwell (1980) also found that students made few clause level changes. In contrast to Bridwell's study, however, which found most changes involved additions, the present study found that over half of all the changes involved substitution and alterations. In addition, findings also indicate that the more successful writers and especially those in Score Band A tended to substitute and alter clauses while the less successful writers did not.

Sentence Level

At the sentence level, the more successful writers accounted for 31 changes or approximately 75% of the 40 changes recorded. The majority of these changes again involved substitution and alteration with the greater concentration of changes occurring in Score Band A.

Successful writers also relied heavily on addition, deletion, and expansion as a means for revision. This finding supports what Sommers had found in her 1980 study.

In contrast, the less successful writers made relatively little use of sentence level revision. Of the nine changes recorded, four involved expansion, four involved addition and deletion, and one involved substitution/alteration. For these writers, the skills involved in making alterations at the sentence level may have proven too complex or they may have been unable to discern what changes might have improved the composition. As Newman (1982) concluded in a similar study, these students were unable "to go beyond the skills which [they] had internalized" (p. 11). In either case, their changes at this level were limited.

Multi-Sentence Level

As had been evidenced earlier in sentence level revision, the number of changes made by the more successful writers again exceeded those of their less successful counterparts. The more successful writers had ten multi-sentence level revisions as compared to only three by the less successful writers. Of the ten changes, six involved substitution and alteration. At the multi-sentence level as well as the clause and sentence level, the more successful writers used substitution and

alteration as their dominant revision strategy. Despite some reliance on other revision strategies, these writers appeared more concerned with fine tuning the text they had originally constructed as opposed to adding or deleting sentences. Conversely, the less successful writers made few multi-sentence changes and when changes did occur, two of the three changes recorded involved the addition of text. An examination of the essays found that both the multi-sentence changes occurred at the end of the essays.

Little research has specifically examined multi-sentence revision practices. However, in this study the expansion of the essays using multi-sentence changes may be attributed to the students' concern over the length of the essay.

Text Level

Text level changes included alterations in function or audience, addition or deletion of a topic, change in content, or occasionally, the total rewrite of the essay. Research indicates that only the less successful writers made changes at the text level and that no writers either deleted a topic or rewrote their essays. A similar study conducted by Bridwell (1980) found no instances of text level revision. However, her study did not involve as diverse a student sample nor was a large scale writing assessment involved.

That these changes were confined to the essays of the less successful writers may indicate that these writers experienced some uncertainty as to the direction their essays should take. This uncertainty focused on function and audience as well as content. Whether textual changes are accurate predictors of essays which will not attain a prescribed performance standard is unclear. Further research is warranted.

Essay Length and Revision Frequencies

Findings suggest that the length of the final drafts can indicate, to some degree, the student's writing ability in a large scale writing assessment. Though the average length of the final drafts in Score Bands A, B, and C exceeded 275 words, the final drafts of students in Score Band D had substantially fewer words. Students in Score Band D who were classified as the least successful writers in the study averaged slightly over 150 words on their final drafts. A review of other essays in this score range also found the final drafts to be relatively brief.

Why the less successful writers were unable to produce extended text may be attributed to several factors. As Pianko (1979) found, students frequently lack commitment and this in turn affects both the quantity of their work as well as the quality of their revisions.

This lack of commitment combined with anxiety over topic selection could have reduced the students' ability to write at length.

Another factor might have been the absence of a teacher who insisted that the essay be of a certain length. Despite the test administrator suggesting that the essay be 200-300 words and use a multi-paragraph format, students were not obligated to follow these instructions. For the less successful writers, this flexibility often resulted in single paragraph essays, characterized by brevity and lack of sufficient development. Interestingly, when these students were interviewed about changes that would improve their compositions, none addressed the issue of support or elaboration.

The less successful writers also averaged more revisions per 100 words of text. However, though these writers averaged three more revisions per 100 words than did the more successful writers, their essays failed to attain the performance standard. This finding suggests that these writers apparently lacked the ability to "re-see" their compositions and effectively incorporate changes that would improve their writing. Though the less successful writers made extensive revisions, the quality and not the quantity of these changes appears to have been a more important contributing factor.

Effects of Revision on Scoring

Present findings reveal that generally, revision did have a positive influence on the final product. However, similar to what Newman found in her 1982 study, the magnitude of the influence was not large. In the Louisiana scoring model, a composition could receive a score of 18 to 72, with 47 being the cutoff or passing score. As a result of revision practices, the scores of the 20 final drafts examined in Level II increased by an average of only 1.4 points over the first drafts. Moreover, though revision resulted in an increase in 11 of the 20 scores, six scores remained the same and in three instances, the scores decreased.

The more successful writers averaged a 1.5 point gain whereas the less successful writers averaged slightly less, 1.1 points. Such consistency was also noted on the dimension level where both groups of writers had substantially the same number of dimensions gaining points and dimensions remaining unchanged. Some differences were evidenced however, in the number of dimensions losing points. Here, as might be expected, the more successful writers had fewer dimensions losing points and fewer points lost. In contrast, the less successful writers had twice as many dimensions losing points and almost three times the number of points lost (see Table 4.17).

Essentially, then, these findings suggest that in most instances, revision alone did not substantially improve a paper. Furthermore, in most instances, the improvement that did occur resulted from changes in sentence formation, usage, and mechanics rather than in responsiveness to the prompt or support/elaboration/ organization. In other words, similar to what other researchers such as Bridwell (1980) found, the changes were largely cosmetic.

MAJOR CONCLUSIONS

From the findings of this study, several major conclusions may be drawn. The following discussion addresses these conclusions and their implication for instruction and the research community.

Prewriting Activities

Little evidence of prewriting activities was found, indicating that students on the whole made limited use of such heuristics as outlines, clusters, notes, or webs. Moreover, students spent relatively little time thinking about their topics before beginning writing. These findings are important for two reasons. If, as research has shown, prewriting activities such as outlines, jot lists, and reflection on the topic can produce better compositions, then extensive efforts should be made to

encourage students to incorporate such activities into their writing. Moreover, these efforts should be an integral and continual part of classroom instruction. Teachers should not only emphasize the importance of prewriting activities but also demonstrate ways that prewriting activities could possibly enhance performance on a high stakes writing assessment. One way would conceivably involve the inclusion of writing exercises which simulate actual testing situations.

That students chose to limit their prewriting activities is significant for a second reason. In addition to the reasons cited earlier involving lack of writing assistance, input from teachers and test administrators indicate that the format of the written composition test may also have played an important role. Composition writing in the classroom frequently involves a multi-step operation focusing on outlining, note-taking, and clustering in the first phase, the writing of a first draft in the second phase, and the writing of a final draft in the concluding phase. In the state assessment, though students were allowed use of scratch paper, most chose to do their work entirely in the examination booklets. These booklets provided two lined pages for a first draft and two for a final draft. Though prewriting activities were encouraged, no pages were specifically delegated to notes, outlines, or clustering. As a result,

students apparently disregarded the initial prewriting phase and moved immediately to the production of a first draft. The extent to which the absence of this page influenced the quality of the resulting composition is uncertain. Further research should be conducted in other administrations of the Graduation Exit Examination to determine if students made more varied use of the first draft pages and if such use had a significant impact on the quality of the compositions. A pilot study might also be conducted in which writing space is specifically designated for notes, outlines, clusters, or other heuristics.

Revision Practices

The study found that revision was not limited to one specific group of writers. The more successful writers as well as the less successful ones engaged in various levels of internal and external revision. And, similar to what other researchers had found, the majority of changes involved surface level operations.

Nonetheless, though both groups of writers engaged in a variety of revision practices, research shows that within each group certain practices were more pronounced. For instance, during revision the less successful writers relied more heavily on surface, lexical, and textual changes than did their counterparts. These writers also

averaged more revisions per 100 words of text. In contrast, the successful writers used clause, sentence, and multi-sentence changes more extensively and averaged fewer revisions.

As indicated here, the revisions sought by the less successful writers were at polar opposites. Either their revisions included changes in word choice, punctuation, or spelling or they felt the need for extensive changes to their text. In essence, their ability to "re-see" their writing centered on a surface level evaluation of the text and when changes were made, the quality of the composition seldom improved substantially. At the other end of the spectrum, they engaged in text level revisions involving changes in function, audience, and content. Though the number of essays in this category was relatively small, the students who wrote these essays were again unable to solve the problem of delineating what changes were needed. As the interviews implied, these students felt a sense of frustration over their writing and extensive textual revision seemed the only answer.

The more successful writers directed most of their revision efforts towards larger syntactical units, concentrating their efforts on clause, sentence, and multi-sentence level operations. Though they too made surface level changes, their revision goals appeared more broadly based.

For teachers, then, the goal is to develop methodologies for assisting the weaker writers in going beyond word level revision, to view revision from a larger perspective. And, in the context of the present Louisiana assessment, such methodology should also include emphasis on responsiveness to the prompt and support, elaboration, and organization.

Though research had often shown that the revision practices of the successful and non-successful writers differed, whether such differences transferred into a high stakes assessment had not been thoroughly investigated. Present research supports what other researchers had found both in classroom situations and in non-accountability assessments. Despite the pressure of a high stakes assessment, students' revision practices closely paralleled those of students in classroom environments.

Predictors of Student Performance

In many instances, neither the time spent thinking about a topic nor the students' ability to define terminology relative to revision are reliable predictors of student performance. However, other indicators such as the level of revision, the length of the final draft, and the student's ability to articulate what changes needed to be made to their compositions demonstrate higher correlations.

This conclusion supports in part many of the findings of previous researchers. Both the more successful writers and the less successful writers alike varied their thinking times. And, despite the differences in the quality of their compositions, both groups of writers experienced difficulty in defining "editing" and "revision." In other words, a knowledge of the terminology was not necessarily a prerequisite for effective editing and revising. Whether knowing how editing and revision relate would result in better compositions should be explored.

Several factors, however, do appear to have some impact on the quality of the compositions. As research has already shown (Newman, 1982; Sommers, 1980), the more successful writers tended to make more substantive changes to their compositions than did the less successful writers. Though both groups of writers incorporated extensive surface changes into their compositions, the more successful writers tended to focus on clause, sentence, and multi-sentence changes.

As the study also found, the least successful of all the writers examined had substantially fewer words in their compositions. In large scale assessments such as the one conducted in Louisiana, why students lacked the impetus or the ability to produce longer compositions is uncertain. The issue of independence must certainly be

considered since neither the test administrator nor peers could assist in the writing. However, whether additional words alone would increase the quality of the composition is a topic for further research.

A third indicator appears to be the student's ability to explain what changes are needed to improve the quality of a previously written composition. The less successful writers demonstrated limited ability to articulate needed changes. They offered vague explanations of where and why alterations were needed and expressed considerable uncertainty as to how improvements could be made to the text.

In contrast, the successful writers provided a more extensive analysis of their writing errors. Not only were they able to explain more accurately what changes were needed but also they spoke of strategies for implementing these changes. Though as might be anticipated, their essays required fewer changes than those of the less successful writers, the writers discussed changes that would indeed improve the quality of the writing. Conversely, the changes sought by the less successful writers would seldom have had a dramatic effect on the overall essay quality.

In terms of instructional implications, these findings reveal that the factors involved in producing a better composition involve metacognitive acts. Consistent

with what Flower and Hayes (1980a, 1980b, 1981a) and Beach and Eaton (1984) found in their analysis of revision, this metacognition involves the establishment of larger and oftentimes more long term writing goals. Thus, teachers must realize that because of the differences in which writers of varying ability view revision strategies, instruction should vary according to the needs of the writer.

Effect of Revision

The results of revision practices in terms of point gains are not as dramatic as might be expected. In the 20 pairs of essays examined in Level II, the average gain was less than two points and in over half the dimensions, the scores did not change. Research conducted by Newman (1982) had earlier found that revision often did not significantly alter the quality of the composition. The present study supports her findings.

The study also found that the production of a successful essay was not predicated either on the existence of a first draft or on a first draft which evidenced revision. In those instances in which the students chose to leave the first draft pages blank or simply recopy their first drafts onto the final draft pages, the scoring distribution of the final drafts was not substantially different from those essays in which

revision was found. The attainment rate for the 1989 Louisiana assessment was 76%. For those students who did not write a first draft, the attainment rate was about 78%, and for those whose first and final drafts were essentially identical, the rate was approximately 70%.

For the classroom teacher, such findings demonstrate that the act of revision alone does not assure that the quality of a composition will improve. Conversely, the absence of observable revision does not necessarily foreshadow a poorly written essay. Essentially then, advocating revision simply because such a practice seems instructionally sound may not achieve the desired results. If revision is to be effective, the study indicates that teachers need to specifically delineate what areas need improvement and what strategies can contribute to the improvement effort. A reliance on surface revision alone is not sufficient. Students need to develop a sense of independence that allows them to evaluate their compositions from an internal as well as an external perspective.

For those responsible for test design, these findings may also have an impact. More specifically, does the limited effect of revision warrant discontinuing the use of first draft pages in the examination booklet? For the Louisiana Department of Education and the educational departments of other states involved in large scale

assessment, the elimination of the pages would result in monetary savings. If the goal of a state's or a district's composition testing program is strictly to obtain an estimate of the writing ability of its students, then the discontinuance is perhaps warranted. However, if the goal is also to promote the various stages of the writing process and provide a performance assessment which replicates classroom practices, then the page format should remain and has even been suggested, expanded to include an additional page.

Implications

Though prewriting, drafting, and revision in large scale writing assessments have many parallels to prewriting, drafting, and revision in the classroom, certain differences exist. And, because of the nature of these differences, conventional classroom practices may need reexamination to determine if the demands of high stakes writing are being met. As the present study found, the less successful writers relied heavily on surface revisions which did not substantially improve the quality of the compositions. Moreover, when more complex changes were attempted, their efforts seldom produced marked changes. Their first and final drafts were often brief, and when interviewed, these students were frequently unable to delineate what changes would improve their

writing. Conversely, the more successful writers produced longer essays, made more substantive changes to their texts, and evidenced a better understanding of revision techniques.

Thus, given this performance dichotomy, teachers must be responsive to the needs of both groups of writers. Instructional strategies that might prove useful to one group of writers may not be as effective for others. Consequently, prewriting, drafting, and revision instruction should reflect the varying abilities of the students as well as incorporate the demands of the high stakes assessment instrument.

Students with less writing ability may profit most from strategies which allow them to expand text. Conversely, more successful writers might profit from strategies for improving content and the meaningfulness of their essays. Unfortunately, in most scoring rubrics used in large scale assessments, improving content and meaningfulness would have a negligible effect on the essay scoring. However, these qualities are certainly important to the overall writing.

As more large scale writing assessment programs appear nationwide, the need to explore what factors may improve writing becomes essential. For the teacher, the researcher, and the test builder alike, a better

understanding of prewriting, drafting, and revision is an important first step.

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PREWRITING, DRAFTING, AND REVISION IN LARGE SCALE WRITING ASSESSMENT

VOLUME II

A Dissertation

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Doctor of Philosophy

in

The Department of Curriculum and Instruction

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APPENDIX A: STUDENT INTERVIEWS

SUBJECT 1

Composition Score:	71 (State Score Range = 18-72)
Category:	SCORE BAND A (Scores 64-72)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Tammy, last year you walked in - opened up the booklet - saw the topic for the first time - what's the very first thing you can remember doing after you first saw the topic?

STUDENT: I had thought about - you know - some part of my life because I'm a teenager and then I thought about other teenagers that - you know - I knew had problems and I just wrote it down.

RESEARCHER: How long did you think before you actually wrote?

STUDENT: 10-15 minutes - I thought . . .

RESEARCHER: So you thought 10-15 minutes and then you wrote - correct?

STUDENT: Uh huh.

RESEARCHER: How long did you write. How long did it take you to turn out both the first draft and your final draft?

STUDENT: I think we had two hours to do it and I think it took me two hours.

RESEARCHER: It took you the full time period.

STUDENT: Yeah.

RESEARCHER: On these pages right here labeled first draft, can you tell me what first draft means to you? Can you define first draft in your own terms?

STUDENT: First draft means I think whatever pops in you head first. You know - the first thoughts I just wrote down.

RESEARCHER: Did you make use of scratch paper Tammy or did you make use of the first draft?

STUDENT: The first draft.

RESEARCHER: Tammy notes here that her paper was written entirely on the first draft pages. Now, tell me Tammy, how much of the total writing time did you spend on that first draft as opposed to the final draft?

STUDENT: I'd say about an hour and 20 minutes.

RESEARCHER: So you spent quite a bit of time, yes. And then you took an hour and 20 minutes on the rough draft and then you copied it over onto your final draft.

STUDENT: Uh huh.

RESEARCHER: Alright Tammy, could you point out some of the changes you have made between your first draft and your final draft and if you could explain some of the changes you made.

STUDENT: I had scratched out some of the sentences in my first draft.

RESEARCHER: Why did you scratch them out?

STUDENT: Because I read over it and it kind of didn't fit in the paragraph.

RESEARCHER: When you say it didn't fit, what do you mean?

STUDENT: Like it was off the subject.

RESEARCHER: Off the subject, O.K.

STUDENT: Yeah. So I scratched out on my first draft.

RESEARCHER: Other changes?

STUDENT: Grammar - like you know - plurals and things like that - I went back and changed. Instead of saying like "he - him" and stuff.

RESEARCHER: So emphasis on the words. Any other changes?

STUDENT: The way I begin sentences. Like instead of always beginning them with "the" or "this" and stuff like that. I'd change that "I" - too.

RESEARCHER: So you'd change the initial sentence beginning to give it more variety - is that your change?

STUDENT: Yeah.

RESEARCHER: Tammy, what are the similarities and differences between the following two words: editing and revision. First, what does editing mean to you?

STUDENT: Just writing - writing down things about the topic - I don't know. I don't know.

RESEARCHER: That's alright. What does revision mean to you?

STUDENT: Rereading it maybe?

RESEARCHER: Editing is writing down the topic and revision is rereading it - so what are the similarities?

STUDENT: I don't know.

RESEARCHER: Or differences - you're not certain in other words?

STUDENT: No.

RESEARCHER: You choose to pass on this one?

STUDENT: Yeah.

RESEARCHER: Tammy, if you were to participate in this writing assignment again on a topic of similar difficulty, would you spend about the same amount of time with your first draft as you did before?

STUDENT: I think so.

RESEARCHER: And your final draft also?

STUDENT: Uh huh. Cause the topic come to me in my first draft.

RESEARCHER: So you believe that you were satisfied with the strategies that you used. Tell me Tammy, if you could - the magic wand has been waved and you could change up this any way you so desire - you may change up any part, all parts, anything you'd like to your paper to make it a better paper. Would you choose to do so? And if you would choose to do so, what changes would you make?

STUDENT: I don't think I would change anything.

RESEARCHER: You're satisfied with the way it is.

STUDENT: Uh huh.

RESEARCHER: Thank you, Tammy.

SUBJECT 2

Composition Score:	66 (State Score Range = 18-72)
Category:	SCORE BAND A (Scores 64-72)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Tina our first question, you just walked into the test, sat down, there's the test booklet, you opened it up and there was your topic. What was the first thing you did?

STUDENT: I got my ideas together and thought about what I was going to write about.

RESEARCHER: And how long did you think about it?

STUDENT: About 5 or 10 minutes

RESEARCHER: Five or ten minutes. During that 5 or 10 minutes did you go through a number of topics or did you just think of one topic? How did you go? What was your strategy?

STUDENT: I thought more but I couldn't really get any ideas on the others so I just stuck with this one.

RESEARCHER: So you thought for about 5 or 10 minutes and then you started writing. Did you write on scratch paper before you wrote?

STUDENT: No I just wrote directly on this.

RESEARCHER: Tina has noted here that she wrote onto the first draft. Questions, Tina, define first draft for me? What does first draft means to you?

STUDENT: It's where you get all your ideas together and try to put them in paragraph and sentence form, just put it down and read over it to see what corrections you have to make.

RESEARCHER: OK good. On the amount of time you spent on your first draft as opposed to your final draft, could you tell me how much time spent proportionally. In other words, did you spend more on the rough than you did on the final? First of all, how long did it take your to write it?

STUDENT: I think it was probably about 30 minutes.

RESEARCHER: You were given a total of 70 minutes if you wanted to use them. You wrote your rough very quickly in other words.

STUDENT: Yea I think so. I think I did cause I really didn't basically write what I needed to write down after I thought of the topic so I just wrote what I thought and then after I read over it a couple times it changed a couple of things then I put it on my final draft.

RESEARCHER: So most of your time was spent on the rough. What kind of changes did you make between this rough copy here and the final draft?

STUDENT: Well I changed the sentence structure I think and paragraph form. I kinda got a little backwards on this one and basically put it all together on my final draft and got the paragraphs in the correct form so it wouldn't be backwards.

RESEARCHER: So you were concerned about how the paragraphs looked in other words. Did you add any more to your final draft?

STUDENT: I don't think I did. I think I basically put the same thing.

RESEARCHER: OK. Two words and I want you to tell me what they mean to you, and then tell me if they have any kind of relationship. The two words are editing and revision. So what does editing mean to you?

STUDENT: I think it is just writing whatever you think is, just write it down and trying to get it all together, just writing it in rough draft really.

RESEARCHER: What does revision mean?

STUDENT: Reading over what you have written the first time and getting it all together like paragraphs.

RESEARCHER: I'm looking here at this final draft. If you were to write this paper over on another topic, just on another topic, would you have changed the amount of time that you spent on your first draft and final draft. If you could write it over again, do you think the time you spent last time would also work for the this time?

STUDENT: Well, it depends on what the topic is. If it's something I think I know a little about then I would probably take about the same amount of time, but if I really didn't know much and I have to think about it I would take a little longer.

RESEARCHER: You believe it would take more time for the rough draft, so the topic becomes important. OK, I got a magic wand, I am just waving this magic wand over you and over your paper. You can change up your paper in any way you want it changed up to make it a better paper. What changes would you have made?

STUDENT: Well, I would change my handwriting a little better, and I would probably fix the sentences where it would make a little more sense, I think the sentences ran together. I think I had too much of one sentence, like run on sentences and stuff and I would cut the sentences down.

RESEARCHER: Reduce the size and you were concerned with run-ons. Alright any other concerns?

STUDENT: Well, if I had the right verb form in sentences.

RESEARCHER: So you were concerned about that. Well, Tina, thank you.

SUBJECT 3

Composition Score:	69 (State Score Range = 18-72)
Category:	SCORE BAND A (Scores 64-72)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Allison, 1989 you walked in sat down and opened up your booklet and saw this topic. What's the first thing you did next after you saw the topic?

STUDENT: I just sat and thought about it. You know, thought about the problems.

RESEARCHER: How long did you sit and think before you sat and wrote?

STUDENT: Probably about 5 or 10 minutes.

RESEARCHER: So you actually thought about this topic about 10 minutes. When you were thinking about it did you think of many topics and just narrowed it on one or did you think of one and then kind of expanded on it?

STUDENT: Thought of the one and expanded it.

RESEARCHER: Expanded on that one. You started writing now, and I see that you wrote your text on these first draft pages. Define in your own words what "first draft" means to you?

STUDENT: I think it's just putting your thoughts down before you start organizing them.

RESEARCHER: OK, that's good. How much time proportional wise did you spend on the first draft as opposed to writing the final draft. Did you spend more time on the first draft or how did it work?

STUDENT: I spent more time on the first draft and then just copied it down.

RESEARCHER: So the final draft simply became a copying exercise. How long did you think you spent copying? Let's say like we had 70 minutes total to take it. Did you spend like 50 minutes on the rough draft and 20 minutes on the final? How did that work?

STUDENT: Yea, something like that.

RESEARCHER: Something like that, something in that order. Now I noticed that you were numbering your words here. Were you conscious about the number of the words?

STUDENT: I was trying to get in the number we were suppose to have.

RESEARCHER: Do you remember what that number was? It was about 200 or 300 I think. That's obviously what you were trying for. Let me note here that Allison was numbering her words to see that she fell in the proper category. Now, the changes that you made just give me a few ideas of the extended changes you made between your first draft and your final draft.

STUDENT: Well, I was trying to get in more words and I wasn't trying, like abbreviate. I tried to abbreviate on my final draft like I did on my first draft.

RESEARCHER: So you spelled them out. You added words to lengthen it out. Were you trying to make it a long paper by adding words?

STUDENT: Kinda yea.

RESEARCHER: Did you invert any sentences? Basically after you made this first draft you copied over to final draft. Was handwriting a consideration?

STUDENT: It was; I tried to write neat.

RESEARCHER: OK, two words come to mind here. The words are editing and revision. What does editing mean to you?

STUDENT: I guess just putting what you think down, and really not being in final, kinda rough draft.

RESEARCHER: What about revision?

STUDENT: The final, you know, making everything right.

RESEARCHER: So revision is when you do a final; you revise it. Let's say if you were to write this paper over again, as did many students who did not make the cutoff score - if you had to write this paper over again, would you change up the time you spent on the first draft as opposed to the final draft? Or would you probably spend the same amount of time.

STUDENT: I would probably spend the same amount.

RESEARCHER: Same amount of time. Magic wand time - wand is waved over here. Allison can change up that paper to make it a better paper. What changes would you make to make it a better paper?

STUDENT: I would probably put more information and make my handwriting better.

RESEARCHER: So more information and better handwriting would be your two major ones. Good enough. Thank you, Allison.

SUBJECT 4

Composition Score:	72 (State Score Range = 18-72)
Category:	SCORE BAND A (Scores 64-72)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Kevin, you opened up that booklet in 1989 in April and you looked at that topic. What's the first thing that Kevin did?

STUDENT: Sat there and thought about serious problems that teenagers face.

RESEARCHER: How long did you sit there think before you actually wrote?

STUDENT: Probably 5-6 minutes.

RESEARCHER: So you thought for 5-6 minutes and then you started writing. How long did you write, Kevin, from beginning to end?

STUDENT: On the first draft?

RESEARCHER: On first draft and final draft.

STUDENT: On the first draft I spent about 20 minutes and on the final about 25.

RESEARCHER: So you spent more time on your final draft than you did on your first draft. Kevin what do the terms "first draft" mean to you?

STUDENT: First draft, well that's when you see the topic you write down what you feel about the topic, what you feel should be discussed and its like a trial run I guess. It's what you think.

RESEARCHER: A trial run then. Alright Kevin, what kinds of changes did you make between that first draft that we have right here and the final draft that you have before you.

STUDENT: Mainly punctuation.

RESEARCHER: So you main changes were punctuation. Did you make use of scratch paper Kevin?

STUDENT: No.

RESEARCHER: Kevin notes here this his entire writing occurred on the first draft pages and that the main changes he made were punctuation changes. Any other things you changed?

STUDENT: No, not really.

RESEARCHER: Kevin tell me, what are the similarities and differences between the following two words? Editing and revision. First what is editing?

STUDENT: Editing that's like when you go back and make changes and make sure everything's the way it's suppose to be like punctuation, indenting, and stuff.

RESEARCHER: And revision?

STUDENT: Revision - that's when you go back and revise it.

RESEARCHER: Ok, what do you see as their similarities?

STUDENT: Similarities, well they both make the essay better.

RESEARCHER: Ok. And their differences?

STUDENT: Differences. Editing would mostly be done on the first draft.

RESEARCHER: Editing would be done on the first draft. Are you implying then that revision would be done on the second draft?

STUDENT: Yes.

RESEARCHER: Given the chance to re-write your paper on a different topic, same difficulty, do you think you would allot the same amount of time for that first draft and final draft?

STUDENT: Yea. Cause I would spend more time on the final draft to make sure that it was everything that I wanted it to be.

RESEARCHER: You say to do it over it again you'd do it . . . ?

STUDENT: The same way.

RESEARCHER: The same way but perhaps a little bit more on that final draft. Looking at the paper you just wrote here and given the opportunity to change anything you like or change nothing, would you change anything? Perhaps to make it better.

STUDENT: No, I don't think so.

RESEARCHER: Keep it just as it is. Keep it the same. Kevin, thanks alot.

SUBJECT 5

Composition Score:	68 (State Score Range = 18-72)
Category:	SCORE BAND A (Scores 64-72)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Buddy, last year you walked into the exam, you opened up the book and saw the topic. What's the first thing you did after you saw the topic?

STUDENT: Uh, started thinking of all the different kind of problems, you know, brainstorming. And I started thinking of a beginning sentence.

RESEARCHER: How long did you think before you actually wrote?

STUDENT: I'd say about 5 minutes.

RESEARCHER: So, after 5 minutes you think - you thought, now you're writing - how long would you write - how long would it take you to write your first draft and your final draft together?

STUDENT: I guess about 1 hour and 15 minutes.

RESEARCHER: So you went over the time period?

STUDENT: Yes, sir.

RESEARCHER: But you say about an hour and 15 minutes. So let's say it took you 1 hour and 15 minutes to write. How much of that hour and 15 minutes did you spend on your first draft?

STUDENT: I guess about 40 minutes.

RESEARCHER: So, a good portion of that hour and 15 was spent on the rough draft? Tell me, we use the term first draft here. Buddy, what does the term first draft mean to you?

STUDENT: First draft is like - you're just putting down the words. You don't worry about neatness or punctuation - anything like that.

RESEARCHER: In the relationship of this first draft to the final draft, what kinds of changes do you recall making in order to make that composition better?

STUDENT: Uh, adding in words or sentences - changing some words -

RESEARCHER: Why did you add sentences?

STUDENT: So it'd make more sense. It wasn't clear.

RESEARCHER: So am I to understand that your major thrust of it was to improve the sense of the - sentence sense for understanding? Now was that also the reason for adding the words?

STUDENT: Yes.

RESEARCHER: Did you make punctuation changes?

STUDENT: Uh, I don't really remember. I went over it and checked it.

RESEARCHER: Alright, any other changes you think you might have made?

STUDENT: Uh, no not really.

RESEARCHER: Buddy, tell me what are the similarities and differences between the following two words: editing and revision. First define editing for me.

STUDENT: Editing is taking out parts or putting in parts. And revision I guess is checking over making sure it's correct.

RESEARCHER: So what are the similarities between editing and revision.

STUDENT: Both of them is making changes to improve.

RESEARCHER: And the differences?

STUDENT: One is changing and one is not changing - it's just correcting.

RESEARCHER: If you were to participate in this writing assessment - perhaps on a similar topic -do you think you would spend that same amount of time that you spent on thinking about it?

STUDENT: I'd have to spend more time thinking about it because I'd have to come up with new ideas because I already used these.

RESEARCHER: What about the amount of time you spent on that rough draft, the first draft?

STUDENT: I think it'd probably be about the same.

RESEARCHER: So you were satisfied with the time you spent on that rough draft and also the final draft?

STUDENT: Yes sir.

RESEARCHER: Magic wand is waved over your paper Buddy. You can change that paper up any way you want to change it up - you've seen it now. Would you make any changes in it?

STUDENT: Yes, I would. I'd add in a part about teen violence such as gangs, fighting.

RESEARCHER: Why would you add teen violence Buddy?

STUDENT: Because it's another major problem and I said something about it earlier in the essay I didn't.

RESEARCHER: So you mentioned it in the essay but failed to mention it in the paper. So you'd come back and add that part.

RESEARCHER: Any other changes you'd like to make?

STUDENT: No. Not at all.

RESEARCHER: Thank you Buddy.

SUBJECT 6

Composition Score:	55 (State Score Range = 18-72)
Category:	SCORE BAND B (Scores 47-63)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Vida, you walked into the test last year, opened up the booklet and saw the topic for the first time. What's the first thing you can remember doing after you saw the topic?

STUDENT: I just said down and I thought, "What am I going to write about?" And I just sat around and you could see everybody looking at each other like, "What is this?" And I just sat down and I thought about it and what I thought I could do.

RESEARCHER: How long did Vida think about writing before she actually wrote?

STUDENT: Well, I'm not sure but I know it wasn't long.

RESEARCHER: 5 minutes, 10 minutes?

STUDENT: About 10 minutes.

RESEARCHER: So after 10 minutes you started writing. How long did it take you to write the entire composition, both your first draft and your final draft after you began writing?

STUDENT: It took probably about an hour. More on my last draft - it was the longest because I added on to it and I wanted to make it sound good and everything.

RESEARCHER: So your last draft was longer than your first?

STUDENT: Right.

RESEARCHER: Let's say you wrote for about an hour. How long do you think was that first draft and how long was the final draft?

STUDENT: The first draft was about 20 minutes because I sat down and thought about what I was going to write and then I just started writing. The other copy was doing it -

RESEARCHER: So that could be 35-40 minutes on that. Correct?

STUDENT: Right.

RESEARCHER: Could you tell me what the term "first draft" means to you?

STUDENT: Like a rough copy. Like what you're thinking go ahead and write it down and fix your mistakes there before writing the last copy.

RESEARCHER: What kind of changes do you remember making between your first draft and your final draft?

STUDENT: I made my final draft longer. And I told more about the drugs and the drinking problem and I also corrected some of my mistakes.

RESEARCHER: O.K. Let's talk about first of all making it longer. Why did you choose to make it longer? Were you concerned that you might not have enough words and wanted to expand on it?

STUDENT: That and I wanted to get my point across. Like if anybody read it - I wanted to get my point across.

RESEARCHER: So that's why you added the section in which you talked about telling people they should do this and they should do that. What I'm referring to here is the fact that Vida in the last part of her final draft did much of the persuasive mode to convince people that they should make changes.

STUDENT: Right.

RESEARCHER: Now you said you wanted to correct your mistakes. What kind of mistakes did you want to correct?

STUDENT: Like you know sometimes when you're writing, you're writing and you're thinking faster than what you're writing and you'll miss a word or two. That's what I did in here and I had to go back and read over it and fix it in this - my final draft.

RESEARCHER: So you added some words you left out? Is that what you're talking about?

STUDENT: Right.

RESEARCHER: Other changes you might make Vida?

STUDENT: I think that's about it.

RESEARCHER: Vida, what are the similarities and differences between the following two words: editing and revision? First, define editing for me.

STUDENT: Editing? Isn't that something where you edit a story - like read over a story is that? I don't know?

RESEARCHER: What does revision mean to you?

STUDENT: I have no idea. I don't even know what that word is.

RESEARCHER: That's fair enough. Let's say you were going to write about this topic again on a similar topic. What changes would you make about how you used your time. Would you use the same amount of time? Were you happy with the amount of time you spent on that first draft and final draft?

STUDENT: No, I feel like I was rushed. Because they only gave us a certain amount of time to do it in. And I felt like I was rushed. I would probably take longer.

RESEARCHER: So if you were given more time you would take that time in other words?

STUDENT: Uh huh.

RESEARCHER: Would you spend more time on your rough draft or your final draft?

STUDENT: On my rough draft. That's what I would do. Trying to figure out what I did wrong and everything, correcting everything so when I do copy my final draft, everything would be right.

RESEARCHER: So you're saying that your final draft at that point should be no more than copying from your first draft?

STUDENT: Right.

RESEARCHER: You've got your final draft in front of you that you wrote in 1989. Can you tell me any changes you would like to make in this draft to make it a better paper? The magic wand has been waved and you can change anything that you like in here to make it a better paper. This is after the fact of course but anything you'd like to do to make it a better paper?

STUDENT: I don't know. I mean I don't want to have this paper sound like I'm trying to tell people what to do because I'm not. I mean you know they could do what they feel is right. But I don't like drugs and drinking . . . .

RESEARCHER: So you're satisfied with how your presented it.

STUDENT: Uh huh.

RESEARCHER: Are you satisfied with the mechanics, in other words the punctuation, capitalization. Are you satisfied with the word choice?

STUDENT: Uh huh.

RESEARCHER: So you're satisfied with your product in other words?

STUDENT: Right.

RESEARCHER: Thank you, Vida.

SUBJECT 7

Composition Score:	49 (State Score Range = 18-72)
Category:	SCORE BAND B (Score 47-63)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Yolanda, let's go back to 1989. You walked into your homeroom, it's April, you are going to take the test, you open up the booklet, you look at the topic and what's the first thing you do?

STUDENT: Well I thought about drugs. That's the first thing that came to my mind, the topic of drugs. You know I looked, after I read the topic, I read it about twice and then that topic came into my mind first and I just started writing about that. I mean it was so easy to write about.

RESEARCHER: How long did you think about it before you actually wrote?

STUDENT: It came, it was like 2 minutes and you know once I start writing it just keep going.

RESEARCHER: Instantaneous then. I see that you wrote also on this first draft here, did you write on scratch paper also?

STUDENT: No I wrote on this, this is the first one.

RESEARCHER: Yolanda makes note here that she wrote her entire first draft on the first draft pages. Now what does the word first draft mean to you?

STUDENT: A first draft is really is like - you know you can make all kind of mistakes and then let's see then you go back and revise it so revise, it wouldn't be the revised copy. It would be the like first draft when you just trying to get out your thoughts you know just putting down your thoughts and then you would go back and revise it.

RESEARCHER: Of the time you were permitted to write, how much time did you spend on the first draft as opposed to the final draft?

STUDENT: I spent more time on the first draft.

RESEARCHER: On the first draft?

STUDENT: Yea. Well no. I spent more time on the second draft cause I had to read back over the first draft I had found that I had alot more mistakes. I think I took more time on the second one.

RESEARCHER: So you did a number of changes while you were writing that one.

STUDENT: Yea cause you know once you write it, it was easy writing it and then you have to go back over on the first draft so to revise it.

RESEARCHER: So let's say that you had 60 or 70 minutes, you think you spent perhaps 40 minutes on the final and 30 on the first?

STUDENT: Yea.

RESEARCHER: Perhaps even more?

STUDENT: It took about 30 on the first draft and about 40 or 45 on the second one.

RESEARCHER: Two words, just define these two words for me. You have mentioned them before so lets see, I want you to define these words and tell me how they relate to each other. Editing and revision. What does editing mean to you?

STUDENT: Let's see. Editing, it's like he writes it down and you say revision?

RESEARCHER: Revision, yes.

STUDENT: Revision is like when you go back through it and you know you take check for errors and for things you need to re-write it over. That's what I think of revision. And editing is more like you are putting it on paper and writing it down or something that's what I think of editing.

RESEARCHER: Now looking at this first draft and looking at the final draft, can you go in some detail on some of the changes you made and perhaps even why you made some of the changes?

STUDENT: It's really about the same. It's about the same. The only one I see is I see alot of where I put different quotation marks and stuff around on this one and I didn't put on the other one.

RESEARCHER: I see.

STUDENT: I started off and then I had at the end I fixed whatever.

RESEARCHER: So you edited the closing. If you had to summarize your changes, just what kind of changes did you make overall?

STUDENT: Probably in my opening and closing.

RESEARCHER: Opening and closing were your big changes. If you had to write this over again, would you spend the same amount of time?

STUDENT: I'd probably spent more time.

RESEARCHER: More time on this section than the other?

STUDENT: Yea, because then when I was writing it, I didn't. I just thought we didn't have much time to think to do this so I just kinda hurried through it so I, but I feel, once I read over it I see something else you know.

RESEARCHER: Would you have spent more on the first or the final?

STUDENT: On the final.

RESEARCHER: On the final. OK. Magic wand has been waved over your paper you can change it up any way you want to make it a better paper. You're sitting here holding it right now, you can make it a better paper. What kind of changes would you make?

STUDENT: I would make some in the way, I see some of the words you know some of the way I put the words and I would probably take out some of the things I put in maybe twice, maybe shorten it because shorting it, I think it could be shorter than this. And that's about it.

RESEARCHER: Thanks Yolanda.

SUBJECT 8

Composition Score:	63 (State Score Range = 18-72)
Category:	SCORE BAND B (Scores 47-63)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Donna last year, you walked into your homeroom, opened up that test, and there was the topic, what was the first thing you did?

STUDENT: I sat and thought about everything - first topics.

RESEARCHER: On the topic right there.

STUDENT: Yea.

RESEARCHER: How long did you think about it before you actually started to writing?

STUDENT: I don't know.

RESEARCHER: Three minutes, 4 minutes?

STUDENT: Yea, not much time.

RESEARCHER: Three or 4 minutes then you started writing. Did you write on scratch paper or was this your rough?

STUDENT: That was my rough.

RESEARCHER: Donna has noted here that her first draft was here rough copy. Tell me, Donna, if I ask you to define first draft for me in your own words, what does first draft mean?

STUDENT: That's the draft that you first, your first thoughts come out on. And that's were you can erase and scratch out.

RESEARCHER: OK, you started writing, how much time proportionally do you think you spent on the first draft as opposed to the final draft?

STUDENT: I probably spent more time on my first draft.

RESEARCHER: You say more time. I think you had 60 or 70 minutes to write.

STUDENT: Well, I probably spent 30 more minutes on this draft, the first draft and the rest of the time on this one.

RESEARCHER: So you are talking about maybe 20 minutes on the final and maybe 40 minutes on the first draft. You had a chance to look at your essay here and kind of reviewed it. Tell me some of the changes that you made between your first draft and your final draft.

STUDENT: Re-arranged a sentence up here and I took some stuff out.

RESEARCHER: Alright why did you re-arrange your sentence?

STUDENT: I think it made it stronger the way I put it over here than the way I put it here.

RESEARCHER: You say you re-arranged them, could you be more specific here?

STUDENT: I think I completely took out one of the sentences over here and put "by pleasing our friends we may be accepted" over here I just wrote another sentence, and I took out "the more serious problems can lead to troublesome life as an adult" and I didn't even put that over here. I just made some you know just re-done my grammar and punctuation.

RESEARCHER: So punctuation, how about the handwriting?

STUDENT: Yes, improve handwriting.

RESEARCHER: So you had some concerns for handwriting also. You said punctuation, what kind of punctuation specifically, what were you concentrating on?

STUDENT: Commas mainly, cause I think over here I have alot of commas and over here I made more sentences.

RESEARCHER: In the form of changes here, I see that your second paper, your final draft, how many paragraphs do you have?

STUDENT: I have 1, 2. Two paragraphs.

RESEARCHER: Were paragraphs a concern?

STUDENT: It doesn't look like it. I don't know. I got no paragraphs over here.

RESEARCHER: I see that. You took your first draft and then divided it into paragraphs, I just wondered. Two words for you and I would like for you to expand on these two words. One word is editing and the other word is revision. What does editing mean to you?

STUDENT: Editing is the beginning. Editing is when it is all over with like the final draft and the revision is like the first draft when you are revising it and wording it and paragraphs.

RESEARCHER: If you had to write this paper over again, perhaps on another topic, would you have changed up the amount of time you spent on your rough as opposed to the amount of time you spent on your final?

STUDENT: I don't know. On my final draft I think I would put more paragraphs in it cause I notice over here I had hardly any paragraphs in it.

RESEARCHER: What about the time allotted? The time you spent doing your rough as compared to the you spent doing your final - would you change that up? Were you satisfied with what you did?

STUDENT: I think I was satisfied.

RESEARCHER: Fine. Magic wand has just been passed over your paper. You can change your paper any way you want to make it a better paper. What would you do to make that paper better?

STUDENT: I would probably start my beginning sentences with less "the's" and "sometimes" and "others".

RESEARCHER: So you would change the sentence beginnings.

STUDENT: Yea and the structure of it. Yea, put more paragraphs in, especially on the first page.

RESEARCHER: Any others? You can change it any way you like.

STUDENT: Probably like to do the whole thing over.

RESEARCHER: The whole thing over. Well that's ok. Thank you, Donna.

SUBJECT 9

Composition Score:	59 (State Score Range = 18-72)
Category:	SCORE BAND B (Scores 47-63)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Donovan, you walk into the classroom last year, 1989 April, open up the test booklet and saw the topic. What's the first thing you did?

STUDENT: Try to think about what to write on.

RESEARCHER: Tried to think about what to write on. How long did you think about what to write on before you actually wrote?

STUDENT: 2-3 minutes - not too long.

RESEARCHER: Not too long and you immediately jumped on the topic and wrote. I noticed that you had some writing here on these pages called first draft. Was most of your writing done on the this first draft or did you spend most of your time on the scratch pages.

STUDENT: All on the first draft.

RESEARCHER: First draft. Donavan notes here that his efforts were devoted towards writing on the pages designated first draft. Question, define first draft for me. What does first draft mean to you?

STUDENT: The start of writing a paper to make sure you get everything clear before you put it on your final draft.

RESEARCHER: OK. How much time did you spend on your first draft as opposed to your final draft?

STUDENT: About 10 minutes, about 10-15 minutes.

RESEARCHER: 10-15 minutes more on your first than on your final. Overall, how long did you think it took you to write the whole paper?

STUDENT: About 25 minutes to half an hour.

RESEARCHER: It didn't take you long at all.

STUDENT: Didn't take me long.

RESEARCHER: So you were finished ahead of everyone else. What kind of changes can your recall making between that first draft and the final draft?

STUDENT: Not too many.

RESEARCHER: You didn't make too many so what you put down here is basically it.

STUDENT: What I was gonna put on my final draft.

RESEARCHER: OK. Were you concerned about punctuation or once you put down that final draft, that was it.

STUDENT: I looked it over.

RESEARCHER: OK. What are the similarities and differences between the two following words: editing and revision? What does editing mean to you?

STUDENT: Writing.

RESEARCHER: Writing?

STUDENT: Writing a paper to someone.

RESEARCHER: Just writing a paper to someone. How about revision?

STUDENT: Can't think.

RESEARCHER: Can't think, not quite sure. OK, that's alright. If you were given the opportunity to re-write this paper on another topic, same amount of difficulty involved, do you think you would spend the same amount of time on your first draft and final draft?

STUDENT: Probably longer.

RESEARCHER: On which one?

STUDENT: On both of them.

RESEARCHER: On both of them. Why would you spend more time?

STUDENT: I wrote on teenage alcohol and it was a project that I already had a lot of it in my mind before.

RESEARCHER: So you might not have that...

STUDENT: On other things.

RESEARCHER: I understand. If you had a magic wand waved over your paper and said you can go back on the paper you wrote last year and change it up any way you want to change it up to make it a better paper, what changes would you make?

STUDENT: Wording probably.

RESEARCHER: Wording probably. For instance...

STUDENT: Try to make some of my words bigger words.

RESEARCHER: Make big words instead of little words. Donovan, thanks so much.

SUBJECT 10

Composition Score:	48 (State Score Range = 18-72)
Category:	SCORE BAND B (Scores 47-63)
Status:	Attained Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: JoAnna, let's go back to that 1989 test. You walked in sat down, opened up that manual, looked at the topic, what's the first thing you did?

STUDENT: I started reading and thinking about what I was going to write.

RESEARCHER: How long did you think before you wrote?

STUDENT: About 15 minutes.

RESEARCHER: So you thought fifteen minutes before you put the first word down. Now I see that you have writing here on this first draft, did you also write on scratch paper?

STUDENT: No sir.

RESEARCHER: JoAnna's making note here that all her writing occurred here on her first draft pages. Tell me what does the term first draft mean to you JoAnna?

STUDENT: Jotting down your main ideas and most of the details.

RESEARCHER: Main ideas, most of the details.

STUDENT: Just jotting down ideas.

RESEARCHER: Just jotting down ideas. How much time did you spend writing? Total time.

STUDENT: About an hour and a half.

RESEARCHER: Hour and a half. So you spent an hour and a half and you said the first ten or fifteen minutes you think you were just thinking about the topic. How much time did you spend on that first draft as oppose to the final draft?

STUDENT: About 45 minutes on the first.

RESEARCHER: 45 minutes on the first and how much on that final?

STUDENT: About 30 minutes.

RESEARCHER: About 30 minutes. So you spent more time on that first than you did on that final.

STUDENT: Yes sir.

RESEARCHER: Looking at some of these changes you made, could you expand on some of the changes you made between your first draft and your final draft? Any kind of changes you want to make note of.

STUDENT: I was more specific on the final draft. I had less details and left out a few things.

RESEARCHER: I see here in JoAnna's paper that she's left out a number of sentences and she's also added a number of sentences. I see you even scratched through one there or kind of put one in. But most of your changes were just omissions of sentences in other words. Ok. Could you tell me the similarities and differences between editing and revision. What's editing first of all.

STUDENT: Print something out.

RESEARCHER: To print something out. Ok. If editing is to print something out what is revision?

STUDENT: To look over it.

RESEARCHER: To look over it. Ok. If you were to participate in this writing assessment again, writing on a similar topic, would you spend the same amount of time as you spent and spent the same amount of time on your rough as you did on your first as you did you final?

STUDENT: Probably.

RESEARCHER: Looking at your paper right there, a magic wand has been waved and JoAnna can change her paper anyway that she so desires to make it a better paper. What changes would you make?

STUDENT: Be more specific and put in more details.

RESEARCHER: You'd be more specific and put in more details. Any other changes? It's up to you, you can make anything you like.

STUDENT: Not really.

RESEARCHER: Not really. Thank you so much JoAnna.

SUBJECT 11

Composition Score:	43 (State Score Range = 18-72)
Category:	SCORE BAND C (Scores 34-47)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Sherry, you walked into the test - first time, looked at the topic. What's the first thing you can remember doing?

STUDENT: I wondered how my composition was going to turn out.

RESEARCHER: Did you think about the topic?

STUDENT: Well, what to write about.

RESEARCHER: Yeah. How long did you think about writing before you actually wrote?

STUDENT: About 5 minutes.

RESEARCHER: 5 minutes and then you started writing. How long did it take you to write the entire composition - both your first draft and your final draft.

STUDENT: Hour and a half.

RESEARCHER: Hour and a half. Alright. How much time did you spend on your first draft.

STUDENT: I think about an hour.

RESEARCHER: An hour and then a half an hour for rewriting. O.K., what does the term first draft mean to you?

STUDENT: To write whatever I'm going to have or whatever - about the topic.

RESEARCHER: Tell me what kinds of changes can you remember making - as you see here - between this first draft and your final draft.

STUDENT: Adding words that I left out when I wrote the first one.

RESEARCHER: You left out words. Other changes.

STUDENT: Styling and . . .

RESEARCHER: But apparently the major changes were made here were words that you left out. Tell me, what do the terms editing and revision mean and what are the similarities and differences between the two words. First, what does editing mean to you?

STUDENT: I don't know.

RESEARCHER: How about revision? What does revision mean to you?

STUDENT: Rewriting about what you wrote and revising. I mean looking over it and seeing the mistakes.

RESEARCHER: And what are the similarities between - well you wouldn't know the similarities because you're not quite sure about editing - I'm sorry. Tell me, you had a chance to write this paper over in February. Did you take the same amount of time for the rough draft?

STUDENT: No because when I read the topic - you know - I already knew what I was going to write about.

RESEARCHER: So you thought less - you immediately wrote . . . .

STUDENT: Wrote more and then just rewrote it.

RESEARCHER: Overall it took you less than an hour and a half to write this time. Correct?

STUDENT: Uh huh.

RESEARCHER: So it was familiarity with the topic made you feel better about it and you wrote more quickly.

STUDENT: Yeah.

RESEARCHER: Tell me, if you have a chance here on your final draft - a magic wand has been passed over this - you can change it up anyway you want to change it up now to make it a better paper. What changes would you make?

STUDENT: Uh --

RESEARCHER: That's alright.

STUDENT: I don't know.

RESEARCHER: You don't know. Sherry's not certain about the changes she would make here. Well, thank you Sherry, I appreciate it.

SUBJECT 12

Composition Score:	42 (State Score Range = 18-72)
Category:	SCORE BAND C (Scores 34-47)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Michael, you walked in 1989, you opened up the exam for the first time, you saw the topic. What's the first thing you remember doing?

STUDENT: Uh. I guess just looking at it - it's kind of hard. Think of how to come up with all this information.

RESEARCHER: You thought about it. How long did you think before you actually wrote?

STUDENT: Good 10 or 20 minutes.

RESEARCHER: 10 or 20 minutes before you ever started writing. Now, you start writing. How long do you write. Do you write for the entire test period and go beyond that or do you write just for the test period?

STUDENT: Whenever you get finished - they give you as much time as you want.

RESEARCHER: So how long did it take you on that first draft?

STUDENT: A while. Uhm about half an hour.

RESEARCHER: Half an hour. And on the final draft.

STUDENT: Five or ten minutes.

RESEARCHER: Five or ten minutes. You simply recopied it. O.K. What does the term first draft mean to you?

STUDENT: Mistake page - do what you want - that's just something you can throw away - the beginning.

RESEARCHER: The beginning. So, you went well over an hour in writing didn't you?

STUDENT: I did go over.

RESEARCHER: What kinds of changes did you make between your first draft here and the final draft pages?

STUDENT: Many.

RESEARCHER: Could you specify some of the changes you made.

STUDENT: I changed a few of the sentences around - some spelling. I really like redid it. I really messed up.

RESEARCHER: What do you say when you messed up? What do you mean?

STUDENT: If you read this and you read this at the same time, it's not going to be the same thing. So the first draft is going to be different.

RESEARCHER: So it's like I had two separate essays here.

STUDENT: Yeah.

RESEARCHER: Why did that occur?

STUDENT: Because when I was writing it, I was going, "This don't sound right." So I did it another way.

RESEARCHER: So you made changes in your final draft as you were writing your final draft?

STUDENT: Uh huh.

RESEARCHER: Any other specific changes that you made?

STUDENT: Spelling, I tried - I don't know if I did any good - punctuation.

RESEARCHER: Michael, what are the similarities and differences between the two following words: editing and revision. First, what define editing for me.

STUDENT: Uh. I don't know.

RESEARCHER: What about revision? Do you know what revision means? So you not sure about either one.

STUDENT: I'm not familiar with it.

RESEARCHER: O.K. You have a chance to write this over, Michael, in February. Did you spend the same amount of time.

STUDENT: It was quicker.

RESEARCHER: This one was quicker. Did you spend the same amount of time on your rough draft?

STUDENT: It was quicker.

RESEARCHER: So everything was quicker. You thought less.

STUDENT: I did more - I did different things. I took different methods.

RESEARCHER: What do you mean different methods?

STUDENT: Well I had Ms. Walsh and we had a half a year to teach us how to do it - the shortest time and the best way and all that stuff.

RESEARCHER: So what were some of the new strategies that you used?

STUDENT: I used a jot list - we put all our ideas down and picked the best ones we had and then we took the best idea - the one we wanted and the best one - we thought it was the best one - then we put a jot list down - then we had an outline - then we wrote - like in sequence you know. Then we wrote out the rough draft.

RESEARCHER: So you used the same type of strategies when you wrote in February. You applied what you learned in the Fall to what you did in February.

STUDENT: Yeah.

RESEARCHER: And overall you think you took less time writing the topic.

STUDENT: I know I did.

RESEARCHER: A magic wand is waved over the draft that you wrote in 1989, you can change it up any way you wanted to change it up to make it a better paper, what changes would you make?

STUDENT: I think I'd stick more to a topic. I really went off topic.

RESEARCHER: So you went off the topic and you'd like to stay on the topic. Other concerns?

STUDENT: I do better with my spelling, punctuation.

RESEARCHER: Spelling, punctuation . . .

STUDENT: Mechanics of sentences . . . just things in general. I guess I could have done a better paper than what I did.

RESEARCHER: What do you think the main problem was with you writing this type paper?

STUDENT: I'm not used to writing that kind of a theme.

RESEARCHER: Was time a consideration or just the topic?

STUDENT: It was kind of like pressuring - like the fear of failure you got to do it over. They messed up my schedule this year -

RESEARCHER: So it was a matter of the pressure of the situation rather than the writing itself that caused the problem. Michael, thank you a lot. I appreciate your help.

SUBJECT 13

Composition Score:	44 (State Score Range = 18-72)
Category:	SCORE BAND C (Scores 34-47)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Monica, you just walked into the exam 1989 April and looked at the topic. What's the first thing you did?

STUDENT: I panicked.

RESEARCHER: You panicked? Why did you panic?

STUDENT: Why? Because I didn't know what to write about and then all of a sudden I just picked this topic. All of a sudden I picked a topic that was important.

RESEARCHER: You picked a topic that was important. How long did you think about it about writing before you actually wrote?

STUDENT: About 3 or 4 minutes.

RESEARCHER: So you didn't think about it for very long, you just thought and you wrote. Did you make use of scratch paper as well as this first draft here?

STUDENT: First draft.

RESEARCHER: So predominantly we're talking about writing on the first draft.

STUDENT: Yea.

RESEARCHER: So you thought about it for 3 or 4 minutes. Is that right?

STUDENT: Yea.

RESEARCHER: Then you started writing, you put all your writing on the first draft even though you could have used scratch. What does first draft mean to you?

STUDENT: Put everything down that comes to your mind.

RESEARCHER: Everything down that comes to your mind. And how long did you take to write the entire paper?

STUDENT: About an hour.

RESEARCHER: About an hour. How much time was spent on the first draft of this as opposed to the final draft? You said you spent an hour on the first.

STUDENT: Yea. See we stayed in homeroom all day.

RESEARCHER: So you stayed in their the entire time. So the actual writing of the paper.

STUDENT: It took long.

RESEARCHER: It took a long time. It took a long time so you had plenty of time to do both, thinking about it, writing your first draft and writing your final draft. Correct?

STUDENT: Yes sir.

RESEARCHER: Ok, let's re-trace this very quickly. You said it took about let me see how much time, you said 3 or 4 minutes for thinking about it, alright, how much for writing that rough? You said how long for that rough?

STUDENT: One hour.

RESEARCHER: How much for the final?

STUDENT: 3

RESEARCHER: 3 hours for the final!!

STUDENT: Well I wanted to write it good.

RESEARCHER: So you actual spent a total of about 4 hours?

STUDENT: Yea.

RESEARCHER: Now what kind of changes did you make during the writing of the drafts. What changes did you make between that first draft and that final draft?

STUDENT: Let me see. I kept reading it over and over again and then I just made what didn't really sound right before I just started writing some more about it.

RESEARCHER: So you're writing more and more. You were concerned with length in other words. To make it longer. Then you said sentences. Are you trying to make the sentences sound better? Is that what you're trying to do?

STUDENT: Yea.

RESEARCHER: Two words. Please tell me the similarities and differences between editing and revision. What does editing mean to you?

STUDENT: [Silence]

RESEARCHER: That's alright. Alright, since you are not quite certain about editing, do you know what revision means?

STUDENT: Like revising the sentence?

RESEARCHER: Ok, what does it mean to revise a sentence?

STUDENT: Write it over.

RESEARCHER: Write it over?

STUDENT: Yea.

RESEARCHER: You were able to take this recent testing in February correct?

STUDENT: Yes sir.

RESEARCHER: Did you make any changes in the amount of time that you used for instance did you take less time or more time or the same time with the drafting with that first draft?

STUDENT: No. I didn't take that much time because we didn't have that much time to take.

RESEARCHER: So the time reduced, you just. You think you did a better job the second time?

STUDENT: I hope I did.

RESEARCHER: Did you attack it differently? Did you go about it in different ways?

STUDENT: Well, yea.

RESEARCHER: In what ways did you do it do things differently this time?

STUDENT: Well, I wrote about a person, how she changed my life.

RESEARCHER: And who is that person?

STUDENT: Rene Anderson

RESEARCHER: Ok. Rene Anderson. If you had to look at one of the problems you had with writing that, you know for the first time, in 1989, what do you think your big problem was?

STUDENT: By writing it in 1989, putting questions marks where it goes, better understanding.

RESEARCHER: You are trying for better understanding. Well, thank you Monica.

SUBJECT 14

Composition Score:	44 (State Score Range = 18-72)
Category:	SCORE BAND C (Scores 34-47)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Alvin, 1989, you walked into the test, opened up the booklet and saw your topic. What's the first thing you can remember doing?

STUDENT: Just thinking about drugs, like the way I see some people do it around here.

RESEARCHER: So you're thinking about drugs and how some people are doing it. How long did you think about your topic before you wrote on your topic?

STUDENT: 5 minutes.

RESEARCHER: 5 minutes at the most. Once you started writing how long did it take you to write your essay? Your entire essay, both your first draft and your final draft?

STUDENT: 45 minutes - almost that length of time.

RESEARCHER: So it's almost the entire, say 45 minutes, maybe 50 minutes. Well, tell me Alvin, what does the term "first draft" mean to you?

STUDENT: It's the rough draft of what you are writing about before you put on the final draft.

RESEARCHER: So, it just becomes the rough draft in other words? Alvin, did you make use of scratch paper in addition to this first draft or did you do most of your writing on the first draft?

STUDENT: I just did on the rough draft.

RESEARCHER: Alvin makes note here that his writing occurred here on the first draft pages. Alvin, how much time - you talked about, let's see 40 or 50 minutes spent on writing your essay, both your first and your final - how much time did you spend on that first draft as oppose to the final draft?

STUDENT: I spent almost all the time on the rough draft cause I was making mistakes and changing it.

RESEARCHER: So you're talking about maybe 30 minutes.

STUDENT: Yea.

RESEARCHER: So most of the time was spent on that first draft, then you copied it over on that final.

RESEARCHER: Alvin, next question. What kind of changes did you make between this first draft and that final draft to make this a better essay? What kind of changes did you make?

STUDENT: I had to delete some of it.

RESEARCHER: You had to delete some of the things. What other kind of changes did you make?

STUDENT: Comma, period, that's all.

RESEARCHER: So, the only corrections you made were commas, periods and you say a few words, and deleted a few words. Alvin, what are the similarities and the differences between the following two words? Editing and revision. First, what does editing mean to you?

STUDENT: (Has no answer)

RESEARCHER: How about revision?

STUDENT: (Has no answer)

RESEARCHER: Uncertain in other words.

STUDENT: Like to, to re-look at something.

RESEARCHER: You see revision as to re-look at something. Well, what do you see as its relationship to editing?

STUDENT: Edit's like you edited it, like what you writing. Relook at it.

RESEARCHER: Relook at both of them, or you say, relooking at it.

STUDENT: Editing is what you are writing about.

RESEARCHER: Alright editing is what you are writing about, revisions is relooking at it. What are their similarities? Do you see any similarities between the two?

STUDENT: (Has no answer)

RESEARCHER: When you participated in this writing assessment the second time in February, did you spend the same amount of time on your first draft and your final draft?

STUDENT: I think I spent a whole lot more on the rough draft.

RESEARCHER: So you saw that one of the things that you did poorly in April was that you did not spend enough time on that rough draft and therefore you would spend more time this time. So let me see, you talked about spending 30 or 40 minutes on that first draft in April. How much time do you think you spent on it this time?

STUDENT: A little bit more, about 10 more minutes.

RESEARCHER: Or 40 or 50 minutes then. Ok. If you could go back and change up anything in that final draft that you wrote in April, change it up any way you like to make it a better paper, what changes would you make?

STUDENT: I'd probably delete some of the stuff.

RESEARCHER: What would you delete?

STUDENT: Like I had missed out on some words, I would go back through those words and probably delete the paragraph about alcohol. Like change it around.

RESEARCHER: Why would you want to delete it on alcohol?

STUDENT: Cause I was mostly talking about teenagers using drugs and I got off into alcohol and cigarettes. I would have just deleted all of that and stayed on and talked about teenagers using drugs.

RESEARCHER: So you just regarded those other two as being off topic in other words. Thank you, Alvin. I appreciate your help.

SUBJECT 15

Composition Score:	46 (State Score Range = 18-72)
Category:	SCORE BAND C (Scores 34-47)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Shannon, you walked into the test last year, April, opened up the booklet and there was the topic. What were your immediate thoughts and what was the first thing you did?

STUDENT: I just thought about problems that I face when I first moved here so I just put it down and the things I've seen and done. I just put it down in words the best way I could. I'm not too good at writing.

RESEARCHER: How long did you think before you wrote?

STUDENT: About 2 or 3 minutes.

RESEARCHER: It was very quick. OK. You thought for just 2 or 3 minutes and said I am going to write on these problems, did you just, did you use scratch paper or rough paper?

STUDENT: Just wrote down what I thought.

RESEARCHER: Shannon is noted here that he wrote immediately onto his first draft. Shannon define first draft for me?

STUDENT: First draft? Its just your, I guess a free write up of what you think in your mind and after that you just go through it and correct your mistakes, just a paper where you can put down what you think and later on the final draft you can put it down right, the right way and make corrections.

RESEARCHER: OK. Of the time that you were permitted to write, proportionally, ballpark figure, how much time did you spend on the rough draft, the first draft as opposed to your final draft?

STUDENT: I don't know how much I spent really. Probably about 30 minutes on the first draft, second draft I kind of took my time, cause I can't write too well, or neatly. It took me a little longer.

RESEARCHER: So you concentrated on neatness on the final draft. Did you think that anyone would be looking at that first draft? Did you think that any of the scorers would be looking at that?

STUDENT: No, not really.

RESEARCHER: What kind of changes did you make between first draft and final draft?

STUDENT: Well, I read through the first draft while I was writing down the final draft, so I could catch my errors. I changed a few words to make it sound like as if I was not writing, dictating something, like I was reading it out of a book, but just writing it down as if I was speaking to somebody and basically that's what I did.

RESEARCHER: Who do you think your audience would be here?

STUDENT: A few teachers.

RESEARCHER: Teachers. So you were writing to teachers for your final draft. Two words here. Define these two words and then tell me if there is any relationship between the two. The first word is editing, the next is revision. So what does editing mean to you? Define editing in your own words.

STUDENT: Editing, taking out mistakes that are being made or taking out stuff you don't want and like you shooting a camera and you got your tape and you play back the tape and you see what you want in the tape and what you don't want and you just edit it and take out what you don't want.

RESEARCHER: Ok. What about revision?

STUDENT: Revision is just putting all the things you want into one thing. Put it all together.

RESEARCHER: If you were allowed, and you were allowed of course, to re-write this again, how would you change up your time allotment to this, to your first draft as opposed to your final draft. Do you think you spent more time on this first than you did the final or more time on the final than you did the first?

STUDENT: More time on the final. Because I figured that was the big deal on the final draft that means they are going to read and so I spent more time on the final draft try to make it the best that I could.

RESEARCHER: OK. If you could change this essay up - you got this magic wand that says alright Shannon you can change this essay up anyway you want to, anyway to make it a better paper, what changes would you make?

STUDENT: Probably punctuation, I know that there is some punctuation that I messed up on, some words are not suppose to be there, so probably have it re-corrected.

RESEARCHER: Things other than punctuation?

STUDENT: Na, just punctuation.

RESEARCHER: Very good. Thank you.

SUBJECT 16

Composition Score:	28 (State Score Range = 18-72)
Category:	SCORE BAND D (Scores 18-33)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Steven, you walked in that classroom last year. You opened up that test booklet and saw the topic for the first time. What's the first thing you can remember doing after you saw the topic?

STUDENT: I didn't know really what to write at first. I took a little time to think about it.

RESEARCHER: Alright. How long did you think before you actually wrote?

STUDENT: About 10 minutes before I got the ideas.

RESEARCHER: So you thought about it for 10 minutes. Then you started writing. How long did you write. How long did it take you to write that first draft and that final draft?

STUDENT: It took me - 30 minutes thinking about it - then I stopped for a minute trying to look over what I had - about 30 minutes by the time I really got it how I wanted it.

RESEARCHER: So 30 minutes to do both your first and your final? How much time do you think you spent on the first draft as opposed to the final draft?

STUDENT: I spent more time on the first draft than the final.

RESEARCHER: But like 20 minutes on the first and 10 minutes on the final - something like that?

STUDENT: Yeah. Something like that.

RESEARCHER: Can you tell me Steven, what do the words first draft mean to you?

STUDENT: Something like a rough copy.

RESEARCHER: O.K. Expand on rough copy.

STUDENT: Something you write down. Your write down basically what you want then look it over to get your mistakes out and put down a final.

RESEARCHER: Can you show me please some of the changes you made between your first draft and your final draft in order to make it better?

STUDENT: Well, sometime I might redo a sentence if I don't think it sounds right.

RESEARCHER: Alright.

STUDENT: Or I might add a word in - like I did something wrong here - I put that sentence right here.

RESEARCHER: I see.

STUDENT: But then I really wasn't ready for this test. After I went through that extra class and took it over again I had filled it out a lot faster and I know I don't have half as many mistakes as I see in it now.

RESEARCHER: Also, by the way Steven here, both our first draft and our final draft are approximately half page in length. And another change that Steven also made was to add a title to his final draft which he did not have on the first one. Am I correct Steven. Any other changes you see that you made?

STUDENT: I took that out -

RESEARCHER: So you took out the parentheses.

STUDENT: And I changed the second sentence.

RESEARCHER: So you changed the second sentence. In what ways did you change it?

STUDENT: I reworded the sentence. I might add in a word or I might take out a word if I don't like the sound.

RESEARCHER: Steven, what do the two words editing and revision mean to you and what are their similarities and differences? First, what does editing mean to you.

STUDENT: I don't know. Maybe it's writing - like writing down ideas -

RESEARCHER: So you're not quite certain about editing. How about revision? What do you now about revision.

STUDENT: I don't know what that is. It's looking over.

RESEARCHER: Alright. You had a chance to rewrite this paper on another topic, what changes did you make, if any, in how you went about using your time.

STUDENT: Oh, on the second draft?

RESEARCHER: In the paper you wrote in February.

STUDENT: Yeah. That's what I'm talking about. What you want to know about it?

RESEARCHER: Did you change up how you used your time?

STUDENT: I kind of - that topic - I can't really remember the topic that it was right now.

RESEARCHER: It was a person that had an effect on your life.

STUDENT: Yeah. But that, yeah that's something I kind of had an idea kind of in my head. I kind of had to think fast so I started putting down - the teacher had taught us the way to write down ideas - just to write compositions you know for that class. She had taught us how to write down ideas - just write words down and you know make a paragraph out of it. So I kind of got - I kind of did a little bit faster. I did it

faster with not any rushing. I took my time. But I had done it a lot faster. It took me a little bit longer to do this one because I didn't really take my time for this. I was quicker.

RESEARCHER: O.K. You took more time in this recent February test - than you did in April. And you spent more time on your first draft?

STUDENT: Yeah.

RESEARCHER: And more time on your final draft? In both instances, huh?

STUDENT: Yeah.

RESEARCHER: Did you spend more time on the first draft or that final draft the second time you wrote it?

STUDENT: First draft.

RESEARCHER: First draft. Twice as much?

STUDENT: Longer.

RESEARCHER: Or just a little bit more?

STUDENT: It took me a long time for the first draft - you know to get it all down right - and then for the final draft I just read the first draft and I kind of had it all together. I didn't make many mistakes on the first draft.

RESEARCHER: So it was almost like a recopying - that's what you're referring to.

STUDENT: Yeah. I might have did a couple of correction here and there - but I did it ten times better than this one. After I went to little class that we had - you know - I got credit for her class - my confidence is a lot better.

RESEARCHER: O.K. Steven, looking at this paper your wrote in 1989, a magic wand has been passed and Steven can rewrite this paper. He can do anything he wants to it to make it a

better paper. Knowing what you know now, what changes would you make to make it a better paper?

STUDENT: I'd just throw that away.

RESEARCHER: You'd throw it away.

STUDENT: I'd start it over.

RESEARCHER: Alright - you'd throw it away and you're going to start all over again. What are you going to do differently?

STUDENT: I might have another problem. See back then I had a girlfriend. Like that's what I wrote. So I might have a new problem. A teenager has a lot of problems.

RESEARCHER: So, you'd change up your problem. What other changes would you make to this composition?

STUDENT: I might write a little something like teenagers and parents or I might not. I don't know - that kind of topic there's so many problems you could write about. There's so much you could write about each one. So it's hard to write so much about certain problems.

RESEARCHER: So you'd say that your number one change would be do away with this essay and begin over again.

STUDENT: Yeah. I can't write about teenage problems. I don't know. Any other kind of topic I do all right. I did all right in the class. I was doing pretty good in the class. On a couple of composition I didn't have any problems, just you know.

RESEARCHER: The topic presented some problems.

STUDENT: Yeah.

RESEARCHER: Alright Steven, thanks a lot.

SUBJECT 17

Composition Score:	33 (State Score Range = 18-72)
Category:	SCORE BAND D (Scores 18-33)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Joe, tell me. You walked into that testing situation and you saw the topic for the first time. What did you do? What's the first thing you remember doing?

STUDENT: Remember thinking of what topic I was going to write on and thinking about my situation.

RESEARCHER: The topic you wanted to write on and the situation. How long did you think before you wrote?

STUDENT: About 10 minutes.

RESEARCHER: 10 minutes - that's interesting I see that you spent a good bit of time here on this first draft. What does the word first draft mean to you?

STUDENT: Rough draft - just put down some ideas and go over my ideas.

RESEARCHER: OK, good. Joe, tell me, how much time did you spend on that first draft as opposed to that final draft?

STUDENT: Probably about 20 minutes.

RESEARCHER: About 20 minutes.

STUDENT: We had about an hour and a half I think.

RESEARCHER: So you spent more time on the first than you did on the final, so you are talking about like maybe 40 minutes on that. Did you make many changes between this rough draft or this first draft and the final draft?

STUDENT: A couple.

RESEARCHER: And what were those changes Joe?

STUDENT: I added a couple words in there and erased some sentences.

RESEARCHER: Joe, I have two words. Tell me what those two words mean to you. First word is editing and the second word is revision. What does the word editing mean to you?

STUDENT: Go over something I think.

RESEARCHER: Revision?

STUDENT: Proofread, go over.

RESEARCHER: Ok, good enough. You were actually given the opportunity to re-write this, which you did about two weeks ago. Tell me Joe, did you spend the same amount of time on that first draft or did you spend more time as opposed to the first time you took it?

STUDENT: I spent about the same time on both.

RESEARCHER: Same time on both. So that would be the same time also with your final draft too. You had the chance to write again obviously. Did your strategies change? What did you do this time?

STUDENT: Thought about the subject, wrote down some things and then thought about them again and wrote down on paper and re-arranged them and I wrote my rough draft and I went back over it again, and if I needed to add some more sentences or take out a sentence.

RESEARCHER: Good. Did you feel better about it this time than you did last time.

STUDENT: Yes sir.

RESEARCHER: More positive?

STUDENT: Yes sir.

RESEARCHER: Good. If you just had to re-write this, your essay on Teenagers Against Drugs, if you had to re-write this one Joe, right now, to make it better, what would you do to make it better? It's magical wand time and you can do it and its going to change it.

STUDENT: I'm using Teens Against Drugs too many times and, let's see I'm not really giving it alot of thought in when I'm writing. I'm just writing something down. I was more nervous and I didn't proofread that one, I don't think I did and I had alot of run on sentences too and fragments.

RESEARCHER: So you would go back and correct those?

STUDENT: Yes sir, most of the part proofreading.

RESEARCHER: So the big thing would be proofreading. Were you concerned about the number of words when you first took it.

STUDENT: Yes sir. Make sure I had enough words.

RESEARCHER: Have enough words OK. Did you count those words?

STUDENT: This first time, I probably did.

RESEARCHER: Thank you, Joe.

SUBJECT 18

Composition Score:	30 (State Score Range = 18-72)
Category:	SCORE BAND D (Scores 18-33)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Cary, you walked into the test administration in April of last year, opened up the booklet and saw the topic. What is the first thing you remember doing after you saw the topic?

STUDENT: Said it would be fun and it was a good topic and all that.

RESEARCHER: O.K. How long did you think about the topic before you actually started writing?

STUDENT: About 10 minutes.

RESEARCHER: So you thought about your topic for about 10 minutes and then you started writing. How long did you write Cary? How long did it take you to write both your first draft and your final draft?

STUDENT: Well, I kind of rushed it. There was a time limit and all that.

RESEARCHER: So you rushed through it. How much time do you think you spent on it? Did you finish before the period ended?

STUDENT: Yeah. It got rough.

RESEARCHER: O.K. So you finished before the period ended. How long do you think it took you to write your first draft.

STUDENT: I'd say about 30 minutes.

RESEARCHER: About 30 minutes. And how long for your final draft.

STUDENT: I tried to do that real good. I think I took about another 35 minutes.

RESEARCHER: So it took you longer to write your final draft than for you to write your first draft. O.K. Cary, tell me what the words "first draft' mean to you?

STUDENT: That means it's not going to be turned in. You can just keep correcting mistakes after you write it and all that.

RESEARCHER: O.K. And that's the use you made of this?

STUDENT: Yeah.

RESEARCHER: This is your first draft. Can you tell me the changes that you made between your first draft and your final draft in order to improve the copy? What kind of changes did you make to make this a better paper?

STUDENT: Tried to write neater and fix all the stuff.

RESEARCHER: O.K. You say fix all the stuff. What is this stuff of which you speak? Tell me some stuff.

STUDENT: Like misspelled words - fix that - like if it don't make sense, you kick it out -like to try to keep adding on.

RESEARCHER: O.K. I see that your final draft is considerably longer. What I've noting here is that his first draft is about 3/4 of a page and his final draft is about a page and a half. So, Cary you added a considerable amount of material in that final draft. Why did you do so?

STUDENT: I wanted to make it longer. It had to be longer.

RESEARCHER: So you were concerned about the number of words in it.

STUDENT: Yeah.

RESEARCHER: Oh, O.K. I understand perfectly. Alright tell me Cary, what are the similarities and differences between the following two words: editing and revision. First, what does editing mean to you?

STUDENT: Like a paper getting made or something.

RESEARCHER: A paper getting made. What about revision? What does revision mean to you?

STUDENT: Hm. I dor't know.

RESEARCHER: O.K. You're not sure about revision and editing means a paper getting made. Tell me, you had a chance to write another paper in February. Did you use the same amount of time in the writing or did you spend more time with your first draft or less time with your first draft - more time with your final draft or less time?

STUDENT: I spent more on my final draft.

RESEARCHER: You spent more on your final draft. So you said you spent last time, about 30 something minutes?

STUDENT: Yeah, 35.

RESEARCHER: 35 the first time you took it. How much time do you think you took on the final draft this time?

STUDENT: Oh, about an hour.

RESEARCHER: An hour. So you really increased it. Did you think - you said you thought for how many minutes that first time. About 5?

STUDENT: 10.

RESEARCHER: 10 minutes. You thought for 10 minutes the first time and how much time do you think the second time?

STUDENT: Oh. Cause she was giving us the review for like 30 minutes. I'm thinking of it when we began.

RESEARCHER: So you say 30 minutes. That's a good time to think about it. So you increased that a great deal.

STUDENT: Uh huh.

RESEARCHER: So any other differences within the times? You took longer. Next question here is given the opportunity to rewrite this paper that you wrote, and as you've expressed to me that you have seen some mistakes in it. The magic wand has been waved - you've got that opportunity Cairo to change it up any way you like to make it a better paper, what are some the changes you would make to make that final draft a better paper.

STUDENT: Fix the sentences, fix up all the stuff - fix the spellings.

RESEARCHER: O.K. Give some specifics here.

STUDENT: What?

RESEARCHER: I mean like you say some stuff - what is stuff? Show me some stuff you want to change.

STUDENT: You want me to read one of the sentences?

RESEARCHER: Well, just read any one and then show me some things.

STUDENT: Alright. The first sentence, "Teenagers today are real bad or good." You shouldn't put real bad or good. You shouldn't put that.

RESEARCHER: Alright. What should you put in its place.

STUDENT: Teenagers today have a lot of problems.

RESEARCHER: O.K. So you'd talk about just not only dropping it but also rewording it.

STUDENT: Yeah. Rewording it.

RESEARCHER: Alright. Go ahead.

STUDENT: You want another one?

RESEARCHER: Yeah. Give me some more examples of things you'd like to do.

STUDENT: Alright. "So I told their moms on them." That should be changed too. You're not talking about their moms, you're talking about just teenagers not you. You talking about teenagers, not you.

RESEARCHER: So you trying to get the you's out of there.

STUDENT: Yeah. "You's" and "mother-in-law" and stuff. And the misspellings I made I screamed at them for drinking - I screamed at them for drinking. Then I kept using "didn't" too many times and the "I" and all kinds of stuff.

RESEARCHER: Alright. Any other changes you'd like to make?

STUDENT: No. That'd be it. Just sentences I'd like to get out.

RESEARCHER: Thanks, Cary, for your cooperation.

SUBJECT 19

Composition Score:	31 (State Score Range = 18-72)
Category:	SCORE BAND D (Scores 18-33)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Tommy, let's go back to 1989 April. You walked in that room, sat down, opened up the booklet and there was the topic. What was the first thing you thought?

STUDENT: Well, I really don't know, but the topic, it wasn't a hard topic to begin with.

RESEARCHER: Did you think of many topics and then you got that topic or how did it work?

STUDENT: I thought of many topics and then I just chose this one.

RESEARCHER: How long did you think before you wrote? How many minutes?

STUDENT: I'd say about 2 minutes.

RESEARCHER: 2 minutes, so you just thought a very short time and then you wrote. Here on your first draft, I see that all the work you did you did on this first draft, correct, and then you transferred your first draft over to your final draft, correct.

STUDENT: Correct.

RESEARCHER: Now you thought about it for 2 or 3 minutes. Right, Tommy?

STUDENT: Yea.

RESEARCHER: Then you started writing, what does the word first draft mean to you? Define first draft in your own terms.

STUDENT: Well I think that first draft is like a practice. Practice my writing and then if I made any mistakes I can correct them on the final draft.

RESEARCHER: How much time did you spend on that final draft as opposed to the time you spent on that first draft.

STUDENT: I'm not sure.

RESEARCHER: Do you think you spent more time on the final than you did on the first or more time on the first than you did on the final?

STUDENT: I did more time on the first draft.

RESEARCHER: First draft more than the final. OK. In the type of changes that you made, I'm noting here that Tommy's first draft and his final draft are basically the same length. What kind of changes did you make on this first draft Tommy, when you went to write on that second draft? Just give me some general examples.

STUDENT: Well, didn't have to change it too much.

RESEARCHER: So you were satisfied with your first draft, you made very few changes, so you were satisfied. OK. Two words I want you to define for me Tommy. The first word is editing and the second word is revision. What does the word editing mean to you?

STUDENT: Editing, well...

RESEARCHER: Tough word?

STUDENT: Yea.

RESEARCHER: What about revision? This comes from the words to revise. So what does revision mean to you?

STUDENT: Revision is like, its like doing it over again.

RESEARCHER: You had a chance to re-write probably a week ago, or week and a half ago this essay on a different topic. Did you change up the time you spent on the first draft as opposed to that final draft?

STUDENT: Yes I did.

RESEARCHER: You spent more time on which one?

STUDENT: Final draft.

RESEARCHER: On the final draft. What different types of strategies did you have when you did it the second time? Did you attack it differently?

STUDENT: No, basically the same.

RESEARCHER: The same way. Let's say a magic wand was passed over this paper you have right here, over you and the paper, and you could have change it up anyway you wanted to, to make it a better paper. What changes would you have made?

STUDENT: Well, I'm not sure.

RESEARCHER: Not sure, OK. Tommy is not certain of the changes he would make. Thank you, Tommy.

SUBJECT 20

Composition Score:	26 (State Score Range = 18-72)
Category:	SCORE BAND D (Scores 18-33)
Status:	Failed to attain the Louisiana Performance Standard which used a score of 47 as a cut-off mark for passing

RESEARCHER: Chris, when you opened up your test booklet last year for the first time you saw the topic. What's the first thing you can remember doing?

STUDENT: Looking. When they told me what I had to write and that was special - like being a reporter - it really didn't come to me. I felt like writing what I felt like writing. I felt like in my mind.

RESEARCHER: So rather than write on that, you wrote on what you wanted to write basically.

STUDENT: No, not really. I wrote what they wanted me to write but it was hard for me because it wasn't what I wanted to.

RESEARCHER: Oh, I understand. It wasn't what you wanted to write on? Correct?

STUDENT: Right. It wasn't. See I write a lot - stories and stuff and the imagination is there but when I have to write something like on a test or something you have to write it. Then it's harder because I have to think of what they want and how good it has to be on that subject that they want.

RESEARCHER: Well, Chris, how long did you think about your subject before you actually wrote?

STUDENT: I'd say I took longer than usual.

RESEARCHER: How long is that?

STUDENT: Oh, I'd say it took me about half an hour.

RESEARCHER: Half an hour to think?

STUDENT: Just to worry it out and stuff.

RESEARCHER: I mean how long did you think before you actually wrote anything? Half an hour?

STUDENT: Uh, 15-20 minutes - to think about writing about car thefts.

RESEARCHER: So you thought about it 10 or 15 minutes and then you wrote. Now once you started writing, how long did it take you to write both your first draft and your final draft?

STUDENT: Maybe a half an hour.

RESEARCHER: Half an hour for both of them. Alright, how much time did you spend on the first draft?

STUDENT: About - I'd say about 15 minutes to write it and 10 minutes to look it over.

RESEARCHER: And then you just copied it over into your final draft?

STUDENT: Yeah.

RESEARCHER: Tell me, what do the words first draft mean to you Chris? Can you define that for me.

STUDENT: Yeah. I figure it to try and make it perfect and then read it over and change it what I think is wrong and then read it over again and see if I see anything wrong and then write it on the final draft. It's just I call it like a second chance of trying to write a story or whatever - paragraph - and then get to write it again on another piece of paper and change it up and it's like having a second draft when you do a final draft.

RESEARCHER: Chris, what kinds of changes do you recall making in order to make your composition better from the first draft to the second? You've got both of your drafts here. What kind of changes did you make in order to make your final draft better - between your first and second - or did you make any?

STUDENT: I don't think I made any this time. The second time I took this test it took me a lot longer because they also gave us extra time and the report was longer and stuff.

RESEARCHER: So what you're saying here is that your final draft was simply recopying your first draft.

STUDENT: Yeah. Since we first had this the talk in that class was that they were going to stop it so we didn't give too much effort to do this test. It wasn't for real.

RESEARCHER: So you didn't believe that it was going to be for real and therefore you weren't going to devote much time to either the first draft, second draft or any draft, right?

STUDENT: Right.

RESEARCHER: Well tell me Chris, what are the similarities and differences between the following two words: editing and revision. First, can you tell me what editing means?

STUDENT: Editing - I guess like - you're editing a story when you go see a story - editing when you write your story down on a piece of paper and then when you're finished your revision - rewrite it and follow your backgrounds and stuff.

RESEARCHER: Now what are the similarities between the two: editing and revision?

STUDENT: Uh, I really don't know. Editing I guess would be like just writing it on a piece of paper and revision is looking it over and then rewriting it again for a final copy.

RESEARCHER: Do you see any differences between the two?

STUDENT: Yeah. I guess one you write it down - get your information and two you finish it. You redo it and finish it.

RESEARCHER: Chris, you were given an opportunity to rewrite this composition a second time in February. What changes did you make in how you went about using your time.

STUDENT: I used my time wiser and I reread over my writing and I thought over what I had to do on my first draft - read it over twice - and then changed spelling. We had a dictionary. I look up the words and stuff. A lot better than what I did the first time. I really worked it out. I changed it - the first draft was totally changed into what I put on my final draft.

RESEARCHER: Was it longer than the one your wrote here?

STUDENT: Yes sir.

RESEARCHER: This was about a half a page Chris. How long do you think your new one was?

STUDENT: Well, the one I did in February was a page and a half.

RESEARCHER: Considerably longer then. So you spent longer. You talked about thinking about 10 or 15 minutes. Did you think as long this time as you did last time?

STUDENT: Well, last time I didn't take long to think about what I was writing because we were writing about stuff a person that had things happen to them in their life so I already knew the person I wanted to write about and I wrote about my mother.

RESEARCHER: So it kind of hurried up the process knowing what you wanted to write about.

STUDENT: Yeah. I already knew who and I already witnessed all of what happened so I really didn't have to think.

RESEARCHER: So you knew what you wanted to write about and then you went immediately to the writing of that first draft.

STUDENT: Right. Piecing it together.

RESEARCHER: So that first draft took you longer to write this time you say.

STUDENT: Yes sir.

RESEARCHER: How much time do you think it took you on that first draft?

STUDENT: I'd say a half an hour. Changing it and everything and finally getting it finished and then going over to the final draft. On the final draft rewriting it I worded it out and then added words that needed to be there and

RESEARCHER: How much time did it take you on that final draft?

STUDENT: On that final draft it took me - it took me a shorter time.

RESEARCHER: So you're talking about less than 30 minutes.

STUDENT: Yes sir.

RESEARCHER: Chris, sitting there looking at this final draft that you wrote in 1989, a magic wand is passed over it and Chris can change that up any way he likes to improve the paper. You can do anything you like to make that composition better. What would you do?

STUDENT: I'd rewrite it.

RESEARCHER: Rewrite the whole thing.

STUDENT: Yeah. I'd change the whole thing.

RESEARCHER: Let's say you change it. Would you change the topic?

STUDENT: No. I'd leave the topic.

RESEARCHER: So, you'd stay with the theft of car radios. And what would you add to it to make it a better paper?

STUDENT: Well it needs to be - the sentences needs to be changed. The paragraph needs to be totally rearranged - and spelling - I never used a dictionary and it was just words that I knew how to spell off hand and I needed to put some "'s" and maybe a few periods, commas, and it definitely needs to be a lot longer.

RESEARCHER: So the number of words was a concern.

STUDENT: Yeah. I don't think - just looking at it wasn't enough and I could have put at least two or three paragraphs to it. At least two paragraphs since it's only a page. It would have looked better.

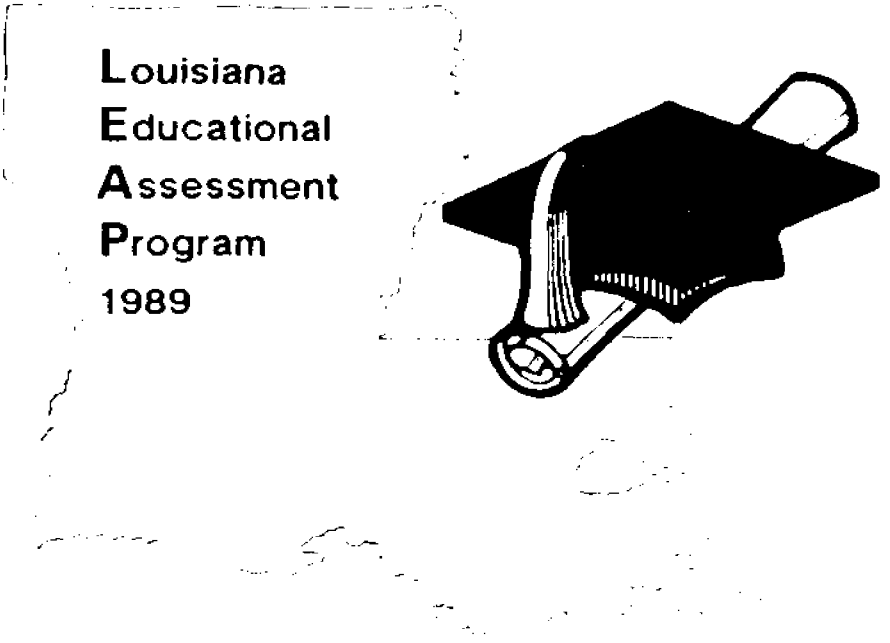
RESEARCHER: Thank you Chris.

APPENDIX B: WRITTEN COMPOSITION EXAMINATIONS AND ANCILLARY MATERIALS

NAME

GRADUATION EXIT EXAMINATION

GRADE 10



WRITTEN COMPOSITION
ENGLISH LANGUAGE ARTS
MATHEMATICS

Louisiana Department of Education
Wilmer S. Cody
State Superintendent

WRITTEN COMPOSITION

General Directions

You are to write a paper on an assigned topic Read the topic located on Page 5 Below the topic in the test booklet lined space is provided for writing a first draft

This first draft will not be scored The final response to the topic must be written on the appropriate page of the answer folder in the section labeled final draft You must write the final draft with a No 2 lead pencil Use the Writing Checklist below to assist you as you write your first draft on the assigned topic

WRITING CHECKLIST

- Write on the assigned topic
  (The first paragraph of the topic tells you what to write about and to whom you are writing)
- Put your ideas in a clear order
- Support your main idea with details
- Make your paper interesting to read
- Use complete sentences
- Use words and language correctly
- Capitalize spell and punctuate correctly
- Use the right form for paragraphs
- Write neatly

GO ON

WRITING TOPIC

Your local newspaper has asked students to submit articles about types of problems faced by today's teenagers. The newspaper will publish some of these articles in a special edition concerning community relations. Write an article about a problem or problems that teenagers have.

In your article, you may wish to consider difficult situations that you and your friends have encountered in recent years. You might want to include some decisions that you have had to make and why certain choices were troublesome for you. You should organize your article mentally or on scratch paper before you begin writing your first draft. Be sure to proofread the final version of your article to make certain that you have no errors.

FIRST DRAFT

(If you need more space CONTINUE ON THE NEXT PAGE.)

GO ON

PLEASE ANSWER THE QUESTION BEFORE WRITING THE FINAL DRAFT FOR THE WRITTEN COMPOSITION SECTION OF THE EXAMINATION

Were you adequately prepared for this examination? Think back over your entire school experience. In your classes have you had an opportunity to learn the skills necessary to complete the written composition section of the examination?

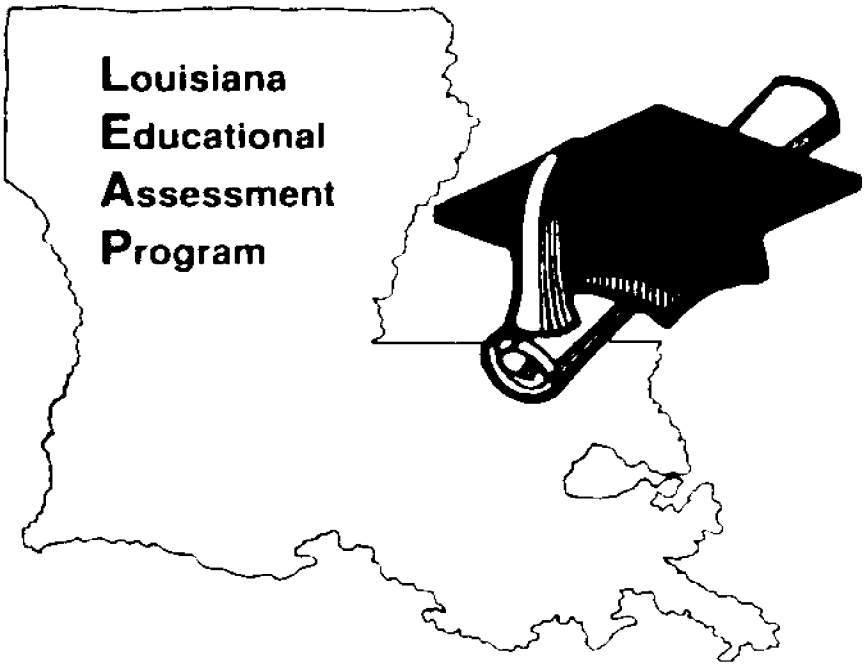
- ◯ Yes
- ◯ No

FINAL DRAFT

(IF YOU NEED MORE SPACE, CONTINUE ON NEXT PAGE)

NAME	LAST	FIRST	MI

GRADUATION EXIT EXAMINATION
Winter 1990



WRITTEN COMPOSITION
ENGLISH LANGUAGE ARTS
MATHEMATICS

Louisiana Department of Education
Wilmer S. Cody
State Superintendent

WRITING TOPIC

Your teacher has asked you to write a composition about someone who has had an important effect on your life. Select one person and write a composition to your teacher explaining how that person changed your life. Be sure to provide supporting details.

ROUGH DRAFT

(If you need more space CONTINUE ON THE NEXT PAGE.)

GO ON

LEAP

WRITTEN COMPOSITION

WRITING CHECKLIST

1. Write on the assigned topic.
2. Put your ideas in a clear order.
3. Support your main idea with details.
4. Make your paper interesting to read.
5. Use complete sentences.
6. Use words and language correctly.
7. Capitalize, spell, and punctuate correctly.
8. Use the right form for paragraphs.
9. Write neatly.

NOTE: You may keep this checklist for use with any of your writing assignments.

DIRECTIONS

This is a test of writing ability. Your topic is located in the test booklet. After the topic, lines are provided to write your rough draft. Your final draft must be written in the space provided in the answer folder. Your paper will be read by scorers who are trained to analyze how well you express your ideas in writing. Your paper will also be scored for correct spelling, capitalization, and punctuation.

Part 1: Planning and Drafting

Review the writing checklist on the front of this card. Make sure you cover each of the points listed. Read the directions for the topic in your test booklet. Below the topic there is lined space. Use this space to make notes, an outline, or a rough draft.

Part 2: Revising

Reread what you have written in your rough draft. Shift ideas or change words to make your paper better. Rewrite your paper on the correct page(s) of your answer folder. When you rewrite, make sure you write neatly. Please use a No. 2 lead pencil so that the scorers can read your paper. You may either print or write in cursive.

Part 3: Proofreading

When you finish writing the final draft of your paper, review the points on the writing checklist, and make any needed corrections in your paper. You may strike through words if necessary, but do so neatly.

LOUISIANA DEPARTMENT OF EDUCATION

MAXIMUM SCORE ON WRITTEN COMPOSITION

	Dimension	Maximum Score		Number of Readers		Weight		Dimension Score
RESPONSIVENESS	1	4	X	2 = 8	X	3	=	24
S/E/O	2	4	X	2 = 8	X	3	=	24
SENTENCE FORMATION	3	4	X	2 = 8	X	1	=	8
USAGE	4	4	X	2 = 8	X	1	=	8
MECHANICS	5	4	X	2 = 8	X	1	=	8
		20		40				72
						(Max. prompt score)		

THE EXPOSITORY MODE OF DISCOURSE

Expository writing is reason or process-oriented. The subject may be a concept, a process, an idea or an experience. The writer's focus must be on explaining his/her subject. The writer's information and language should be precise and should clearly illuminate the subject for the reader. The language should, as well, be appropriate for the reader audience.

In an expository piece, the writer's information must be both related and sufficient. Relatedness affects the writer's focus on the controlling idea or process. Sufficiency affects the development of the exposition. Sufficiency is influenced both by the amount of information and by its elaboration. The writer who relates many unelaborated reasons or process steps may have provided enough information, but has not shaped the information into a composed, purposeful piece. Simply listing unelaborated reasons or steps is viewed as insufficient.

RESPONSIVENESS

The Responsiveness score reflects the degree to which the writer has addressed the specified topic and adopted a style appropriate to the topic, audience, and purpose. (A response that is thought to be entirely off-topic or nonscorable will be referred to the scoring director for special coding.)

Observable Features:

1) Topicality/purpose
2) Appropriate language and tone for the intended audience and purpose
3) Adherence to the specified mode

Scale:

1 = These papers have little responsiveness to the prompt, although there is evidence the writer saw the topic. Some of these papers are personal narratives that do not generalize to explain the topic. Others are narratives or expositions that are not directed to the specified audience.

2 = These papers have limited responsiveness to the prompt. Some of these papers have some general explanation of the topic, but they drift from explanations into personal narratives. Many of these papers fail to return to the mode and/or use inappropriate language and tone. Other papers wander from the topic, purpose, and/or the specified audience. Still other papers are attempts at explanation, but there is insufficient writing to determine if the expository mode can be sustained.

3 = These papers are reasonably responsive to the prompt. These papers address the topic and adhere, for the most part, to the expository mode and to the audience. Others have lapses in mode, purpose, and/or audience, but the lapses are brief. Although a mode shift may occur, there is an attempt to incorporate the mode into the expository purpose. The language and tone are appropriate for the specified audience.

4 = These papers are consistently responsive to the prompt. They address the topic and adhere to the expository mode. If there is a mode shift, it is logical, fluent, and integrated into the response. The language and tone are appropriate for the specified audience.

SUPPORT/ELABORATION/ORGANIZATION

The Support/Elaboration/Organization score reflects the degree to which the writer has provided details or reasons to support and elaborate the idea or subject, and has provided a logical flow of ideas through an explicit text structure or clearly discernible plan.

Special Considerations: The organization element of this dimension addresses paragraph construction from an ideational standpoint; that is, paragraphing is viewed as the clustering of separate, cohesive units of thought. This element does not address paragraph formatting conventions.

Observable Features:

1) Elaborated support
2) Text structure or plan

Scale:

1 = These papers have little control of support/elaboration/organization. Some of these papers are so disorganized that the details become confusing. Others are so sparse that there is no elaboration, and there is insufficient writing for an organizational plan to emerge.

2 = These papers have limited control of support/elaboration/organization. An organizational plan is discernible, although there may be major gaps. There are four types of "2" papers: a) Papers that have lengthy lists of vague and/or specific points; some points may have supportive details, but the overall impression is of a list. b) Papers that have a few clear and specific points. c) Papers that have elaborated points, but the elaboration is general and does not add to the information. d) Papers that have clusters of information, but they lack progression both across and within the clusters.

3 = These papers have reasonable control of support/elaboration/organization. An organizational plan is clear, although there may be minor gaps. Some of these papers have a few points which are elaborated through the use of supportive details, but they are not unified and read as separate clusters. These papers lack transitions and cohesiveness between the clusters although there will be a logical progression within the clusters. Others may not have much elaboration, but they are fluent, cohesive, and have a sense of completion.

4 = These papers have consistent control of support/elaboration/organization. There is a clear organizational plan. The papers are evenly developed and provide elaborated supportive details. These papers use transitions effectively, are cohesive, and read like unified wholes.

SENTENCE FORMATION

The Sentence Formation score reflects the writer's skill in sentence writing and the degree to which structure and syntax errors are avoided.

Observable Features:

1) Adherence to standard constructions
2) Variety of structures

RUN-ON SENTENCE --- Two sentences written as one with no conjunction or semicolon--missing both the period after the first sentence and the capital beginning the second sentence.

COMMA SPLICE --- A run-on sentence with a comma separating the two independent clauses instead of a conjunction or a semicolon. 'We were supposed to go to school, We went shopping instead.' is also considered a comma splice error.

ON AND ONS --- Four or more independent clauses linked by conjunctions.

FRAGMENTS --- Phrases and dependent clauses written as complete sentences (acceptable if used for dramatic effect).
--- Missing all of the verb and/or the subject is a sentence fragment and a sentence error, unless there is a phonetic sentence. Example: There several problems.

SEVERELY AWKWARD OR CONVOLUTED SENTENCES

Exceptions:
We were supposed to go to school, we went shopping instead. = Mechanics
We were supposed to go to school We went shopping instead. = Mechanics
I was supposed to go to school I went shopping instead. = Mechanics

General Guidelines:
If a sentence can be fixed by changing a single word, the error is Usage. If correction requires changing several words, the error is Sentence Formation.

Scale

1 = These papers have little-to-no control of sentence formation.

2 = These papers have limited control of sentence formation. Some of these papers have few to no construction errors, but the sentence patterns are simplistic and are not varied. Other papers have some errors, but the sentence patterns are varied.

3 = These papers have a reasonable control of sentence formation. Most of the sentences are correctly formed and some of the sentence patterns are varied.

4 = These papers have consistent control of sentence formation. Although there may be a few sentence flaws and awkwardness of expression, considerable skill is demonstrated at forming and managing a variety of sentence patterns.

USAGE

The Usage score reflects the writer's control of Standard Informal American English usage and the degree to which errors in word meaning, inflection, and agreement is avoided.

Observable Features:

1) Standard Informal American English Usage

SUBJECT/VERB AGREEMENT

PRONOUN AGREEMENT --- Includes unclear pronoun referents

PRONOUN CASE --- Subject/object/possessive

SHIFTS IN TENSE, NUMBER, AND PERSON --- Within sentences but not across sentences

VERB TENSE FORMATION --- missing inflectional endings or a principal part of a verb

WRONG WORDS --- Sit/set lie/lay a/an then/than affect/effect

ADJECTIVE/ADVERB FORMATION

PREPOSITIONS/CONJUNCTIONS/NOUN FORMS

NOT FORMING POSSESSIVE --- does not have "s" or an apostrophe

General Guidelines:
If a sentence can be fixed by changing a single word, the error is Usage. If correction requires changing several words, the error is Sentence Formation. Repeated errors in any of the categories involving the same word are penalized to a lesser degree than errors involving different words. Homophone errors (e.g., there/their or to/too/ two) are not considered usage errors. Such errors are considered spelling errors. If the reader judges that a writer, in misspelling a word, inadvertently writes another word, the error is penalized under Mechanics (e.g., "the" for "they"). Good vocabulary (word choice and application) is rewarded.

Scale:

1 = These papers have little-to-no control of standard usage. They are replete with errors.

2 = These papers have limited control of standard usage. Although these papers will have errors in some areas of usage, they will be successful in others.

3 = These papers have reasonable control of standard usage. They may have errors, but the errors are scattered and do not indicate a lack of understanding of Standard American English usage.

4 = These papers have consistent control of standard usage. They may have a few errors but none are significant.

MECHANICS

The Mechanics score reflects the writer's control of spelling, capitalization, and punctuation, and reflects the degree to which errors in these conventions are avoided.

Observable Features:

1) Spelling
2) Capitalization
3) Punctuation

PUNCTUATION --- Incorrect use of commas, semicolons, and quotation marks. Use most informal comma rules. If a missing comma interferes with meaning, penalize.

--- If a capital letter is present at the beginning of a sentence, but the period is missing at the end of the previous sentence = Mechanics error.

--- Misuse of hyphens

--- Omission and commission of apostrophes

CAPITALIZATION --- If a period is present at the end of a sentence, but the capital letter is missing at the beginning of the next sentence = Mechanics error.

SPELLING --- Homophone confusion (their/there, to/too/two)

--- A phonetic sentence but missing the verb, e.g., "There several problems" = Spelling

General Guidelines:

Repeated errors in any of the categories involving the same word or structure are penalized to a lesser degree than errors involving different words or structures. Do not penalize misspelling of difficult words, mixing of caps and lower case, lack of paragraphing or formatting. Reward correct spelling of difficult words and good punctuation.

GIVE BENEFIT OF DOUBT IF HANDWRITING IS DIFFICULT TO READ

Scale:

1 = These papers have little-to-no control of mechanics conventions. Although capitalization may be controlled, the papers are replete with errors in spelling and punctuation.

2 = These papers have limited control of mechanics conventions. They provide evidence of a lack of understanding of several rules of mechanics conventions, or they are replete with errors in one area of mechanics.

3 = These papers have reasonable control of mechanics conventions. They may have errors, but the errors are scattered and do not indicate a lack of understanding of mechanics conventions.

4 = These papers have consistent control of mechanics conventions. They may have a few errors, but none are significant.

LOUISIANA EDUCATIONAL ASSESSMENT PROGRAM
STATE FREQUENCY DISTRIBUTION
WRITTEN COMPOSITION
GRADE 10

RAW SCORE	SCALED SCORE	FREQUENCY	CUMULATIVE
0	0	186	186
5	0	2	188
6	0	0	188
7	0	239	427
8	0	8	435
9	0	3	438
18	1018	14	452
19	1019	10	462
20	1020	6	468
21	1021	30	498
22	1022	15	513
23	1023	10	523
24	1024	44	567
25	1025	28	595
26	1026	38	633
27	1027	51	684
28	1028	73	757
29	1029	67	824
30	1030	118	942
31	1031	111	1053
32	1032	179	1232
33	1033	180	1412
34	1034	279	1691
35	1035	276	1967
36	1036	415	2382
37	1037	403	2785
38	1038	515	3300
39	1039	541	3841
40	1040	713	4554
41	1041	634	5188
42	1042	911	6099
43	1043	892	6991
44	1044	728	7719
45	1045	680	8399
46	1046	864	9263
47	1047	1270	10533
48	1048	1605	12138
49	1049	1476	13614
50	1050	1634	15248
51	1051	1813	17061
52	1052	1670	18731
53	1053	1715	20446
54	1054	2079	22525
55	1055	1575	24100
56	1056	1708	25808
57	1057	1873	27681
58	1058	1437	29118
59	1059	1498	30616
60	1060	1702	32318
61	1061	909	33227
62	1062	1057	34284
63	1063	1290	35574
64	1064	619	36193
65	1065	661	36854
66	1066	981	37835
67	1067	282	38117
68	1068	387	38504
69	1069	599	39103
70	1070	125	39228
71	1071	179	39407
72	1072	328	39735

LOUISIANA EDUCATIONAL ASSESSMENT PROGRAM - 1989
INDIVIDUAL STUDENT REPORT

STUDENT: JOHNSON SHARON H L-NUMBER: [illegible]
BIRTH DATE: [illegible]
TEACHER: EVE BROOKS
SCHOOL: [illegible]STATE SCHOOL
PARISH: [illegible]STATE PARISH

WRITTEN COMPOSITION

GRADUATION EXIT EXAMINATION - GRADE 10

DIMENSIONS	DIMENSION SCORE RANGE	DIMENSION SCORE
RESPONSIVENESS TO ASSIGNMENT	6 TO 24	16
SUPPORT, ELABORATION, AND ORGANIZATION	6 TO 24	12
SENTENCE FORMATION	2 TO 8	6
USAGE	2 TO 8	4
MECHANICS	2 TO 8	2

WRITTEN COMPOSITION
SCALED SCORE PERFORMANCE STANDARD = 1041
ON A STATE SCORE RANGE OF 1016 TO 1073
A SCORE OF 0 = A NON-SCORABLE RESPONSE.

STUDENT SCALED SCORE 1[illegible]

LOUISIANA SCORING MODEL

THE SCORING MODEL USED BY READERS TO SCORE THE STUDENT RESPONSES CONSISTED OF FIVE DIMENSIONS WHICH COMPRISE THE GENERAL CONSTRUCT OF WRITTEN COMPOSITION.

THE FIVE DIMENSIONS WERE:

1. RESPONSIVENESS TO ASSIGNMENT
2. SUPPORT, ELABORATION, AND ORGANIZATION
3. SENTENCE FORMATION
4. USAGE
5. MECHANICS

TWO SETS OF READERS SCORED EACH STUDENT RESPONSE AND EACH SET ASSIGNED SCORES FOR THEIR RESPECTIVE DIMENSION BASED ON A FOUR-POINT SCALE. EACH SCALE VALUE WAS ANCHORED BY A SIMPLE QUALITATIVE STATEMENT RELATED TO THE WRITER'S PERFORMANCE. THE SCALE FOR A DIMENSION IS DESCRIBED BELOW:

4 = CONSISTENT CONTROL
3 = REASONABLE CONTROL
2 = LIMITED CONTROL
1 = LITTLE TO NO CONTROL
0 = NON-SCORABLE

THE SUM OF THE READERS' SCORES RECEIVED A WEIGHT OF 3 IN DIMENSIONS 1 AND 2 AND A WEIGHT OF 1 IN DIMENSIONS 3, 4, AND 5. THE SCORING METHODOLOGY RESULTED IN THE FOLLOWING POSSIBLE SCORE RANGES:

DIMENSIONS 1 AND 2		DIMENSIONS 3, 4 AND 5	
21 - 24	= CONSISTENT CONTROL	7 - 8	= CONSISTENT CONTROL
16 - 20	= REASONABLE CONTROL	5 - 6	= REASONABLE CONTROL
8 - 14	= LIMITED CONTROL	3 - 4	= LIMITED CONTROL
6 - 8	= LITTLE TO NO CONTROL	2	= LITTLE TO NO CONTROL
0	= NON-SCORABLE	0	= NON-SCORABLE

THE FINAL CALCULATION RESULTED IN A MAXIMUM POSSIBLE STUDENT RAW SCORE OF 72 POINTS. THE STUDENT'S RAW SCORE WAS CONVERTED TO A SCALED SCORE TO INDICATE PERFORMANCE ON THE TEST.

1989 Louisiana State Writing Assessment

Criteria for Non-scorable Compositions

Of the essays evaluated in the Louisiana Assessment Program in 1989, a significant number were found to be non-scorable. Since their non-scorable status resulted from a variety of problems, the following scoring criteria was established to better explain to both students and teachers why the compositions were not scored:

0 = Blank or Insufficient Paper

5 = Illegible or Incoherent Paper

6 = Paper Written in a Foreign Language

7 = Paper Was Off Topic

8 = Paper Was a Copy of the Prompt or a Copy of Published Materials

9 = Written Refusal to Respond to the Prompt

0 = BLANK OR INSUFFICIENT PAPER

A blank paper indicates a student was present but returned the examination without having written anything. This oftentimes results from a student who cannot read or write and thus is unable to respond to the prompt, or as might be suspected in some cases, a blank paper could well be a protest, a silent refusal to write.

An insufficient paper, on the other hand, has writing but the writing is limited to only a few sentences. Accordingly, the evaluator is unable to assign a score because there simply isn't enough composition to assess such criteria as support, elaboration, organization, and sentence formation.

5 = ILLEGIBLE OR INCOHERENT PAPER

Every effort is made to read an individual composition, whether the writing be small or large, in cursive or printed, in pen or in pencil. Even if students have produced a pencil copy that is so light that one must strain to read each word, that composition is still given full attention by the graders. However, in a few instances, a combination of poor handwriting, invented spelling, and an inability to apply standard usage produces a paper that neither the two primary scorers or even a third scorer can read and properly evaluate.

6 = PAPER WRITTEN IN A FOREIGN LANGUAGE

Since Louisiana is multicultural, often students will turn to their first language as their form of expression. They are able to read the prompt but respond in their native language such as Vietnamese, Spanish, or French. Though these papers are indeed rare, the evaluators have little choice but to assign a nongradeable status.

7 = OFF TOPIC

If a paper is judged to be off topic, its content must vary significantly from the prompt. Ironically, the number of "off" topic papers for exceeded expectation and though their content varied, certain patterns developed. Many students simply ignored the issue of teenage problems and wrote on topics that were oftentimes far removed from drugs, peer pressure, and sex:

a. A Day of Duck Hunting

b. How to Build a Glider

c. Part Time Employment

d. Personal Letter to a Pen Pal

e. Why I Want a Toy Race Track

f. Mom, My Best Friend

g. Living in the Woods and Hunting Bear

h. How I Learned Music from my Mother and Father

In addition to these compositions there were a considerable number of others where students began responding to the question appearing at the top of the first page of the final draft:

"Were you adequately prepared for this examination? Think back over your entire school experience. In your classes, have you had an opportunity to learn the skills necessary to complete the written composition section of this examination?"

Thus, could the students be held accountable for responding to this question rather than the intended prompt? After considerable debate, we agreed that students might indeed be confused, thinking perhaps that there were two questions and that they could choose between the two. As a result, these papers were not given a "?" and were allowed to be scored.

8 = COPY OF THE PROMPT OR A COPY OF PUBLISHED MATERIALS

Rather than respond to the prompt, students merely copy the prompt. In most instances, their entire response consists only of the writing prompt and on occasion, an addition word or phrase. Whether the students can write well is uncertain since the only evidence of their writing ability is a copied prompt. Interestingly enough, one student spent an entire page restating the prompt using a variety of sentence formations.

Since students had access to dictionaries and other references in their classrooms, a number of papers incorporated sentences and often paragraphs from these reference materials. In one instance, a student responded to the

prompt by defining the words "sex," "drugs," and "peer." The resulting "composition" was no more than the copied definitions; little or no attempt was made to construct a composition using standard writing conventions.

9 - WRITTEN REFUSAL TO RESPOND TO THE PROMPT

In certain instances, some students are either unable or unwilling to respond to the prompt and submit a written refusal. Most simply state, "I cannot write this composition" or "I can't write English." In one refusal, a lengthy discourse of two pages, the student voiced concern that the test was a "joke" and "not worth a - - - -." However, refusals are generally a single sentence and do not involve extensive rationales.

APPENDIX C: LEVEL I AND LEVEL II RATING FORMS

RATING FORM (LEVEL I)

ESSAY #	SCORE	FIRST DRAFT	KINDS OF REVISION								EXTENT OF REVISION
			Format	Surface Changes	Combining/ Rewording	Beginnings	Endings	Reorganizing	Content		
									Add	Del	

EVALUATOR _____

LEVEL II RATING FORM

Name: _____

Category/Score: _____

Parish/School: _____

Essay #: _____

Total Words: First Draft _____ Final Draft _____

FORMAT/PHYSICAL APPEARANCE (1)

1.1 Legibility _____

1.2 Indention _____

1.3 Spacing _____

1.4 De-indention _____

1.5 Addition of margin _____

1.6 Deletion of margin _____

1.7 Addition of title _____

1.8 Deletion of title _____

1.9 Modification of title _____

SURFACE LEVEL (2)

2.1	Spelling	_____
2.2	Punctuation	_____
2.3	Capitalization	_____
2.4	Verb form	_____
2.5	Abbreviations vs. full form	_____
2.6	Symbols vs. full form	_____
2.7	Contractions vs full form	_____
2.8	Singular vs. plural	_____

LEXICAL LEVEL (3)

3.1	Addition	_____
3.2	Deletion	_____
3.3	Substitution	_____
3.4	Order shift of a single word	_____

PHRASE LEVEL (4)

4.1 Addition _____

4.2 Deletion _____

4.3 Substitution/alteration _____

4.4 Order shift of complete phrase _____

4.5 Expansion of word to phrase _____

4.6 Reduction of phrase to word _____

CLAUSE LEVEL (5)

5.1 Addition _____

5.2 Deletion _____

5.3 Substitution/alteration _____

5.4 Order shift of complete clause _____

5.5 Expansion of word or phrase to a clause _____

5.6 Reduction of clause to word or phrase _____

SENTENCE LEVEL (6)

6.1 Addition _____

6.2 Deletion _____

6.3 Substitution/Alteration _____

6.4 Order shift of complete sentence _____

6.5 Expansion of word, phrase, or clause to sentence _____

6.6 Reduction of sentence to word, phrase, or clause _____

MULTI-SENTENCE LEVEL (7)

7.1 Addition _____

7.2 Deletion _____

7.3 Substitution/alteration _____

7.4 Order shift of two or more sentences _____

7.5 Reduction of two or more sentences to single sentence _____

TEXT LEVEL (8)

8.1 Change in function category _____

8.2 Change in audience _____

8.3. Addition of topic _____

8.4 Change in overall content of essay _____

8.5 Total rewrite of essay with few or no one-to-one correspondences _____

EVALUATION/COMMENTARY:

_____

_____

_____

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_____

VITA

The writer graduated from Northeast Louisiana University in 1970 with a B.A. in English Education. Immediately after graduation, he entered graduate school at Louisiana State University in Baton Rouge, receiving an M.A. in English in August of 1973. From 1973 to 1986, he taught English II, III, and IV at Ouachita Parish High School in Monroe, Louisiana. During this time, he was named Louisiana's Outstanding Young Educator in 1976, received a Fulbright Fellowship to England in 1978, and was honored in the 1981 edition of Outstanding Young Men of America.

In 1986 he began doctoral studies in curriculum and instruction at Louisiana State University where he assisted in the administration of the LSU Writing Project, taught language arts methods courses at the elementary and secondary level, and supervised student teachers in English and speech. During the fall of 1988, he was named Phi Delta Kappa's Outstanding Doctoral Student.

During his graduate program he concentrated his studies in curriculum development and pedagogy with additional emphasis in rhetoric. Following the two year writing of a dissertation on prewriting, drafting, and revision in large scale writing assessment, he graduated

in the fall of 1991 from Louisiana State University with a Doctor of Philosophy.

He is currently a member of the National Council of Teachers of English, the Louisiana Council of Teachers of English, the Louisiana Education Research Association, and Phi Delta Kappa.

Presently, he is employed in Baton Rouge by the Louisiana Department of Education in the Bureau of Pupil Accountability. His responsibilities include directing the state's writing assessment program, in-service training of teachers on the assessment instruments, and assisting in the construction of tests and test administrator manuals.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: ARTHUR MARSHALL HALBROOK

Major Field: EDUCATION

Title of Dissertation: **PREWRITING, DRAFTING, AND REVISION IN LARGE SCALE WRITING ASSESSMENT**

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

OCTOBER 22, 1991